

AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

# MEDIASCENE

ISSUE 26 • \$1.50

EXCLUSIVE THIS ISSUE:

**THE STAR WARS  
THAT NEVER WAS**

MARVEL'S PRIME-TIME HEROES

**SPIDER-MAN**

SCIENCE FICTION  
FILM PREVIEW

THE ART OF  
**STAR WARS**

CHRISTOPHER REEVE AS  
**SUPERMAN**

PHILIPPE DRUILLET'S  
COSMIC HERO  
**LONE SLOANE**  
ON SCREEN



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## issue 26

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This issue is an exception to the rule. The rule: don't say the same thing twice.

Under ordinary circumstances, our coverage of any particular subject is strictly on a one-time only basis. But in the case of *Star Wars*, we feel the exception is justified.

We write the first magazine in the country to break the *Star Wars* story with an array of art, articles and photos. A lot of it has happened since then. The film's success continues to grow like a runaway avalanche, and shows every sign of being the modern picture industry's top grossing product of all time.

Every magazine from *Reader's Digest* to the sci-fi fan entries has jumped on the bandwagon—and I would suspect that everything that can be said about the film has been said.

Don't you believe it.

A few weeks ago, Charles Lippincott, vice president of the *Star Wars* Corporation, invited us to his offices at Twentieth Century-Fox. During the course of the conversation, we filed the privilege of going through all the production sketches, concepts, poster renderings and finished art now housed in a huge locked vault. As might be guessed, the day was full of surprises.

Much of the early graphics work developed themes and ideas which were discarded or adapted as the production progressed—some were completely outrageous, other charming, but, in view of the finished product, quietly fascinating. We felt that the ontogeny *Star Wars* went through over the past five years would be of prime interest to our readership, and so we about carefully researching and compiling data on George Lucas and the early versions of the film.

The results of those efforts are summed up on this issue's cover illustration, a previously unpublished painting by Ralph McQuarrie, an outstanding artist whose work set the high standards of design upon which the film was based. *Star Wars* followers will note a number of differences between the characters depicted on our cover and those in the motion picture. Chewbacca's ears notwithstanding, the most startling revelation regarding this piece of art is that Luke Skywalker is a girl!

This was only one of the remarkable directions taken during the development of the storyline. Still others are explored in our lead feature, *The Star Wars That Never Was*, which includes a sampling of the most interesting and disorienting concept sketches, also published here for the first time.

More *Star Wars* art is on tap in a special pictorial layout featuring a collection of paintings, roughs, architectural designs and blueprints which were produced before, during and after the actual shooting of the film. According to Lippincott, almost all of the art relating to the movie will eventually be published in one form or another—and he authorized exclusive use of the material published in this issue of MEDIASCENE.

Several months ago, Jim Taylor of *Derbyline News* called to interview us regarding the *Star Wars* phenomenon and our early (Dec 1976) coverage of the film. Though little actual production and advertising had been seen in the area, he realized the film was playing to sold-out crowds. In an attempt to discover the source of their knowledge about the movie, he found numerous individuals in the waiting line with our *Star Wars*

issue tucked under their arms. One of his questions to us was simply, "Where is it all going?"

A partial answer to that query will be found in our current feature on the merchandising of *Star Wars*, a brief glimpse of the games, goodies and gimmicks to come. Regrettably, material on the upcoming Kenner toys and electronic games could not be released for publication, and will not be ready in time for the Christmas season ahead. But, less it from us, there's a couple of nifty items due that even the most critical and discerning among us will find wild and wonderful.

For better or worse, the color-clad crusaders of the cosmos have begun their assault on the American entertainment scene. The suit, hold-outs, television and the movie, have finally joined the pack—in a big way. The current TV season will feature at least a half dozen heroes and heroines sponsored by the comics and newspaper strips. If it all sounds like a trend, it could very well grow into one, especially if producers apply the right amount of restraint, develop an eye for action-adventure material, keep their tongues loose in their checks, and give their projects measurably decent production values. As we see it, audiences will probably tolerate light, fast-moving melodrama with adequate storylines or vibrant and imaginative special effects films.

A preview of what's ahead for the cloaked and cowed movie-man can be found in our two-part feature on *The Prime Time Heroes*. Spider-man gets our full attention, as the leader of the TV super boys, and is followed close behind by the Hulk and a host of other two-fisted crime-crashers. (We

still haven't discovered how Hollywood will handle the *Human Torch*—but we'll let you know when we do.)

The producers of the new *Superman* movie know that the *Man of Steel* can do just about anything—anything, that is, but keep the lid on the film's budget. From all reports, no effort is being spared to deliver the most spectacular and best possible special effects. Those who charge are apparently going all the way, budget be damned.

The cover of our second section is an exclusive photo of Christopher Reeve in costume atop the towers of Metropolis. Reeve cuts a mean figure as the *Man of Steel*, but how does he feel about the part? A revealing personality profile on this super star in the making answers that question, and traces the actor's career from his early influences to the present.

More heroes on screen. Remember the character of Lone Star, greened a few months back in *The Space Voyagers* of Philippe Duval? The alien-crested space wanderer created by one of France's foremost artists has been slated for a feature-length episode titled *Valer*, if you spot that Duval's awesome imagery and bizarre worldviews can't be translated into cinematic terms, you'll discover a perfect solution detailed within these pages.

The coming months will be blossoming with science fiction entertainments. A capsule preview of these productions will be found less than a light year away in this issue's *UFO's and Other Encounters*. One of the most promising (and most successful) is *Close Encounter of the Third Kind*, and our coverage of it continues this month with an artist's conception of the alien ship as it lands on earth.

Our 5th spectacular is nearly snipped up with a dazzling color centerspread poster by Tom Jung, tying together all the elements of the *Star Wars* mythos. An appreciative 10 of the week goes to Charles Lippincott, Carl Winkler and the *Star Wars* crew for their hospitality and many considerations.

We greeted to hear West Coast writer Jim Hamon report that Ron Haycock was involved in a fatal highway accident near Watsonville, California on August 12. We had a passing friendship with Ron who will be best remembered for his editorial work on *Fantastic Monsters, Monsters of the Movies* and other film magazines. He also worked with Ray Stecker as a writer on a number of low-budget horror thrillers, and played the lead in *Red Fink* which has been described as a *Batman* satire ahead of its time. He was 37.

Next issue, MEDIASCENE covers a wave of media miracles in a special *Magic and Mystery* number, a phenomenon of words and images guaranteed to fascinate and delight. Our crystal will visualize the wild wizardry from the upcoming animated epic *Metamorphosis*, reveal how Walter (Howard Green) Gibson created his famous magicianship, Noni, penetrate the secrets of Hollywood's sinister Magic Castle, materialize the bewitching heroes and villains from three new sword & sorcery films, *Coven*, *Sages* and *Thorgar*, teach you a handful of diabolical spells, and give you a host of other wonders. Don't miss what looks like one of our most exciting and imaginative issues ever.

That's the way-up for this issue. Read it. Enjoy it. Till next time, stay wet! ©

STERANKO





Luke Skywalker as a young girl, an army of Wookiees (not strange, gorilla-like creatures, Han Solo as a middle-aged veteran space pirate—these images and situations comprise just a part of what can only be called the last Star Wars.

As a film which was in the planning stages for several years, it is not surprising that Star Wars went through several script revisions. However, in the case of George Lucas' space extravaganza, the script went through three complete rewrites and one minor touch-up (shuffling the figure around, one comes up with five separate scripts for this fantasy-adventure film). Each progressive script drew from the previous works to come up with practically the right amount of action and adventure necessary to catapult a film of this nature into the realm of pure imagination.

Now that the final filmed version is as well known, looking back at the early working scripts becomes a fascinating and intriguing encounter into the creative processes which produced what may become the top box office film of all time.

In the first script the situation of rebellion inside the galactic empire was realized to its full potential. The story centered around the rescuing of an abducted princess, in many ways reminiscent of a classic Japanese fantasy-adventure film. One of the more fascinating aspects of this early script is the fact that the Wookiee functioned as the "bad guys." There was no Darth

Sar, Darth Vader had not been created to fill a villainous void, and the force wasn't anybody. Rather, an epic land battle was to be fought to determine the final outcome between the heroes and the nasty Wookiees.

It was at this point that an army of Wookiees riding weird, catfish-like animals, ate Flash Gordon, were going to war on the plain of some alien planet. The concept was awesome. The images would have been magnificent. There was only one slight problem: George Lucas realized that the sequence could never be filmed.

For one thing, it became apparent that the cost for creating a finale with hordes of giant furry creatures sitting on another host of feathered creatures was astronomical. Compounded with the pure logistics of setting up the sequence on location, the situation becomes even more unfeasible. Whatever excitement might have been generated from this finale was outweighed by the staggering problems which would have occurred during filming.

It was at this time that the hard-working writer, George Lucas, decided to try a different approach. In this version, the character of Luke Skywalker was changed from hero to hero. The efforts of rescue would involve this teen-age prince and his attempt to free his captured brother. To aid her in this endeavor, she would commission a veteran soldier-of-fortune, Han Solo, to accompany her.

This sort of True Girl in outer space was again substituted and replaced with a script that would be more easily palatable for an audience hungry for escapism. Artist Ralph McQuarrie quickly worked up a pre-production painting that featured all the major characters in a dynamic action pose. This painting (which serves as the cover of this

**THE  
STAR  
WARS  
THAT  
NEVER  
WAS**

issue of MEDIASCENE) shows one of the various stages of development which the characters went through before the script reached its final stage.

The next scripts brought together elements of the first two in a way that gave shape to the idea which formed the core of the final Star Wars screenplay. It was in these scripts that Darth Vader was created. The fourth script was extremely close to the final version used for Lucas's

film. All that was required was to change a few minor situations.

By this time the army of rampaging furry warriors had been reduced to one lone Wookiee. A complete reversal in personality was also introduced instead of functioning as a villain, this solitary Wookiee served as the loyal side-kick of Han Solo. Luke Skywalker became a boy again and the kidnap victim was a beautiful, fairy-tale Princess. It was with this plot and colorful cast, which included the sagacious Obi-wan Kenobi, that Lucas set off for Europe and Africa to film his science fantasy masterpiece.

And film he did. For several weeks, Lucas and his crew scrambled through the sands of the Tunisian desert, creating an alien landscape with the barest of props and equipment. In this period, several sequences were filmed which do not appear in the final film. The scenes are with Luke's pal, Biggs, a member of the rebel para-military organization. Biggs meets Luke on Tatooine and they talk about old times. The sequence was eliminated for reasons that are not exactly crystal clear. Film-making is an art, and Lucas went over every aspect of his film to make sure that everything was planned to perfection before giving it final sanction. The Biggs scene was not completely necessary to the development of Luke's character, and somewhere held the pace of the film back. Biggs was also to meet Luke once again in the hangar before the climactic battle. They were to renew old friendships and wish

each other good luck on their dangerous mission. This scene was also eliminated due to the inconsistencies it would create.

Another sequence which was removed featured Jabba the Hut. This action scene was sacrificed in order to keep the film moving along at the director's chosen pace. This explains some of the controversy between the comic book version, the novelization of the screenplay and the actual film. Star Wars' fans have created all sorts of rumors concerning the missing sequences.

## Speculation as to the sequel to Star Wars has reached truly epidemic proportions

This takes us up to the actual filming of Star Wars. What was lost in post-production, besides the scenes mentioned above, is another story.

Lucas, Gary Kurtz, and those responsible for the principle photography of the film, were receiving unfavorable reports from Twentieth Century-Fox's Market Analyst. He kept suggesting that the title be changed, and that the public was not going to respond to a science fiction film. The publicity of the film was held up for three and other even more oblique reasons. In any event, very little pre-release material surfaced in regard to the picture. Several text



posters were commissioned. One on mylar with bright, bold letters proclaimed, "Star Wars—Coming to Your Galaxy This Summer."

This basic poster was accompanied by a fantastic poster trailer which was shown in theaters and college campuses around the country. By mid-May a real one-sheet poster was still not on the schedule. Lucas had no pressing interest in getting top-name artists like Berkeley, Frazetta and Jeff Jones to draw the poster. Both Berkeley and Jones submitted samples of their ideas to the Star Wars office. In the meantime, other artists were also contacted to submit ideas. It was a period of tremendous uncertainty. Finally another best poster was designed in order to allow theaters to display something in regard to the exhibition of the film.

While all of this was happening, Twentieth Century-Fox went out on their own and hired Tom Jung to do the "final" poster for Star Wars. The rough "concepts" looked great and elicited a widespread approval. Yet when the poster was completed, Fox immediately fired the brothers Hildebrandt to print another version based on the Jung piece. Their product eventually surfaced as an art poster.

As far as Lucas was concerned, no one artist had captured the essence of Star Wars in poster form. The Jung piece was being accepted as the standard, but Lucas continued looking for something else. He wanted something that approximated the swashbuckling movie posters of

the 1930's. He thought he found that quality in the work of West Coast artist Charlie White. And so, yet another artist was commissioned to do a Star Wars poster. This result will be seen in a limited edition print to be released later this year. It has Luke and the Princess twirling through the Death Star with other main characters positioned around the edges. The entire feel of the Charlie White piece is pure vintage Hollywood. Even the edges are printed to look like old brittle paper.

So much for the past and present. The speculation as to the sequel(s) to Star Wars has reached truly epidemic proportions. The future of Star Wars' progeny is completely unknown at this time. Alan Dean Foster's follow-up novel is still being written, but it is not necessarily going to be used as source material or as a script for Star Wars II (or whatever the title will be).

Plans are underway for a series of novels which feature the characters populating the original Star Wars novel and film. For now, it is anyone's guess as to the direction Lucas, Kurtz and their crew will go in any event, the next Star Wars movie will not be considered in any major way until the first film is out of release. This might mean that fans will have to wait until 1979 for more adventures of Luke and company.

Regardless of these decisions (or lack of them), restated almost comically by Charles Lippincott (the film's publicist and business manager), fans are

still proclaiming "facts" such as: Death Vader will be killed off in Star Wars II, the sequel has already been filmed, and a host of other specious storylines for the next chapter in the ongoing saga of Star Wars.

It is enough to make Lippincott sit back and wonder, "Nobody ever thought, in their wildest imaginations, that we would take off like this. If anyone says that they knew all along that Star Wars was going to be the huge success it is, they are kidding themselves."

## Plans are underway for a series of novels based on the original Star Wars film

The plans that are being developed at this time revolve around the Star Wars company's ability to meet the demand placed upon it by the growing number of fans and fanatics. For one thing, Marvel is continuing with the comic book series after its initial adaptation of the Lucas screenplay. The new directions proposed by the comic are not "Lucas", but should somewhat satisfy those jaded fans who must have more and different material on Star Wars. Much of this material will be drawn from the early discarded scripts (written of course, to comply with the final version. This, combined with the program of marketable items, culled since

where in this issue forms a comprehensive package of the current Star Wars material on the market.

If Star Wars maintains its projected schedule, it will become the largest grossing film ever in America by Labor Day, and one of the most explosive. The mountains of material which went into the production of the film serve as a library of fantastic speculation. The most undated elements of this massive pile of source material are the pre-production sketches of people like Ralph McQuarrie, Ron Cobb and numerous others who attempted to visualize the unknown. This background material will be the backbone of Star Wars' marketing future. It is almost a cultural anthropologist's dream.

The final impact of Star Wars cannot be determined yet. It is only through the continued efforts of people concerned enough to keep the spirit of this initial movie alive that the momentum will continue.

A fascinating aside to all this success comes in the form of piracy. The concept of a lost Star Wars is no where better evidenced than in the rampant piracy and illegal duplication of the film itself. The fact remains that Star Wars might not only be the most successful movie of all times, but also the most pirated in Los Angeles. At this time, the underground markets of videotape duplicators are marketing prints of Star Wars for prices that range from \$450 to a mere \$150. The quality and integrity of the source is in direct proportion

to the quality and integrity of the video tape reproduction of the film. It is a problem that cannot be easily solved.

America has reached the point in which possession outweighs protocol. There is a movement afoot (not only in relation to Star Wars) to own items relating to current films and usually not available to the general public. Ken Fink is even selling a cut-down super-8 version of Star Wars. But this is not enough for a growing number of fans.

The point is that the American audience has gone Star Wars crazy. Their apparent insanity can only destroy the mystique surrounding the film. If it is true that Star Wars (the 2001), is a theatrical film event, then the proliferation of TV screen size videotape reproduction systems totally undermines the scope and original intent of the film. It is in this strange televisual manner that Star Wars becomes lost. Perhaps in a more profound way.

The progress of Star Wars will be chronicled from a variety of sources. The objectivity of these efforts may founder in rhetoric and editorial excesses. It is probably best that the film be remembered through its images, artistic and photographic. These brief glimpses of what was and what could have been in regard to Star Wars are intended to give a greater recognition to the artists and technicians that helped give birth to a remarkable film.

The Force is with them. The rest of us are just spectators.   
 Carl Mack

# FORCE YOURSELF!

Putting a man on the moon wasn't enough. It took Star Wars to make the world stop for special **SUPERGRAPHICS** is proud to present this selection of Star Wars books and posters, representing the first and finest photos and art available from the spectacular science fantasy space epic. More will be ready in the months to come, and these are the best of the items currently on the market.



If any single piece of art truly captures the spirit and adventure of Star Wars, it's this fantastic full-color poster by the brothers Hildebrandt, Symonow, Herold, realistic and colorful, this Star Wars Poster is a brilliantly executed rendering of Luke Skywalker and Princess Leia defying the star-smashing power of Darth Vader. This poster is being sold for \$5.00 and more in many stores, but you can get yours now for only \$2.00 plus .50 postage.



The 1978 Star Wars Calendar is a showcase of full-color photos from the space-shooting space adventure. Here are Princess Leia, Luke Skywalker, Han Solo, Chewbacca and so on—the managers of Jawas, Banthas and Sandpeople. There's even a full-color poster size counterpart of See-Thriller and Ando, Orgo, and the calendar itself, which proclaims:

"May the Force be with you—all through the year." Each 1978 Star Wars Calendar is 12" x 12" in size, and opens to a total height of 24 inches, every month. The cover is full-color with a dash of silver for elegance. \$4.95 plus .50 postage.

The Star Wars Portfolio is the definitive collection of full-color production paintings by artist/designer Ralph McQuarrie. This is an amazing selection of 51 color plates displaying McQuarrie's powerful designs and renderings, most of which were used by George Lucas in preparation for his spectacular film Aerial battles, The Death

Star and magnificent machinery are all strikingly painted, and often painted in a few points of view in light, dynamic compositions. They are fun to look at and show up in the film, but are too good to be left out. The Star Wars Portfolio reproduces these magnificent pieces of art suitable for framing, approximately 7"x10" each in a quality folder package—a gallery of behind-the-scenes graphics from the epic film of the decade for just \$7.95 plus .95 postage.

The Star Wars Sketchbook showcases the work of Joe Johnston, one of the foremost artist/designers from the movie. His drawings combine futuristic concepts with practical technological insight, and occasionally, a touch of unexpected humor. This 96-page volume of Johnston's dazzling art not only shows Star Wars' early development, but also captures the vitality and excitement that eventually found its way to the screen. A stunning exhibition of art designed for the films—only \$4.95 plus .95 postage and handling.

What to build an R2-D2 droid? Or maybe a full-size Millennium Falcon space fighter? Then you'll need a set of Star Wars blueprints, having authentic, original designs that everything there is to know about the technical aspects of Star Wars' marvelous machinery. The blueprints package is 7 1/2" x 9 1/2" in size, and each print unfolds to 30 1/2" x 40 1/2", packed with diagrams and specifications. Priced at \$6.95 plus .50 postage, The Star Wars Blueprints will be ready in November. You really can't blow off without them!

The Newspaper of Science Fiction and Fantasy is a brand-new tabloid publication which has devoted its entire first issue to just one subject—Star Wars. This special edition features 24 pages of facts, photos and behind the scenes action. The spaceships, robots and creatures are exhaustively examined, with rare photos and unknown facts to stimulate the imagination. There is even a full-color Star Wars centerpiece featuring Luke, Obi-Wan, Han and Chewbacca, all for \$1.00 plus .50 postage.

**SIX  
EXCITING  
NEW PRODUCTS  
FROM THE SPACE  
SPECTACLE OF THE 70's**



# STAR WARS





Movie art, from production design to poster illustration, has become a basic part of the making and selling of contemporary films. It may range from Saul Zaentz's simple line-drawings for *Men With the Golden Arm* to John Benken's *King Kong*.

Because of its size and scope, no single artist could have possibly been responsible for the outstanding creative design and conceptual approaches seen in George Lucas' *Star Wars*. Consequently, a handful of the country's top artists were given specific assignments.

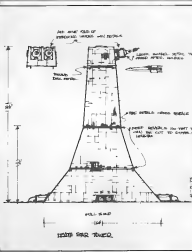
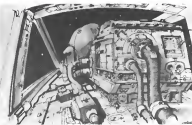
One of the most important artists to contribute to *Star Wars*' success is Ralph McQuarrie, who first gave visual life to the film. With an impressive series of full-color paintings, McQuarrie captured the look, feel and overall design that Lucas would incorporate when translating the story to celluloid.

Industrial designer Joe Johnston was hired to define the rockets, droids, landrover, architecture and artifacts which served as background for the space epic.

Ron Cobb offered a memorable selection of aliens and creatures for the entire sequence. Every scene was storyboarded by Alex Tarantula, working closely with Lucas, to maximize visual impact and structure the actual shooting of *Star Wars*.

After finishing the movie poster art by Tom Jung was designed to showcase its adventures, heroic spirit of the film. Additional poster concepts were commissioned by the Hildebrandt Brothers, Jeff Jones, John Benken, Charles White and others.

The illustrations on these pages show just a portion of the multiplicity of art that has contributed to the making and promotion of *Star Wars*, perhaps the most successful film in Hollywood history.



ILLUSTRATIONS: A) Jeff Jones' poster concept B) rebel blockade runner design by Joe Johnston C) McQuarrie painting of Y-wings attacking the Death Star D) Joe Johnston design sketches for an advanced computer set-up and aerial combat with TIE and X-wing fighters E) Early painting concept of the Tusken Raiders and their Banths on a desert F) Early painting concept of the Tusken Raiders and their Banths on a desert G) Johnston design to show actual construction scale of a model Death Star tower H) McQuarrie's painting of a scene from the film I) A scene from the film J) A scene from the film K) A scene from the film L) A scene from the film M) A scene from the film N) A scene from the film O) A scene from the film P) A scene from the film Q) A scene from the film R) A scene from the film S) A scene from the film T) A scene from the film U) A scene from the film V) A scene from the film W) A scene from the film X) A scene from the film Y) A scene from the film Z) A scene from the film





## ADAMS BRUNNER JONES SMITH

Who are ground-level comics? Well, they're not underground, but they're not overground either. In a way, they're the best of both. **STAR-REACH** is a unique alternative publishing venture by comics writer Mike Friedrich, using the best of the overground artists in a format without censorship or the restrictions of the Comics Code. Issue 1 features the first appearance of Cody Starbuck with art by Starlin, Chaykin, Simonson, others. Issue 2 reproduces Stephanie Stern with art by Adams, Starlin, Giordano, others. Issue 3 stars Dragonus and Linda Lee-Costello, all drawn by Brunner, Vossburg, Lelaicha, others. Issue 4 spotlights Cody Starbuck's return and art by Chaykin, Vossburg, Lelaicha,

others. Issue 5 introduces Gideon Faust and Ventura Chaykin, Stalon, Brunner, others. Issue 6 features Michael Moorcock's Eric in The Power of Penberg, adapted by Bob Gould and Eric Kimball, with a newly painted cover portrait by Jeff Jones. Ray Bradbury, Alex Nino and Joe Staton's Book of Mount Olympus are also featured. Issue 7 contains art and stories by Joe Staton, Mike Vossburg, Steve Englehart and Mike Friedrich, with a spectacular wraparound cover (previously unpublished) by Barry Smith that previews his most ambitious project yet. Issue 8 begins a three-part adaptation of Wagner's *Parzifal* by Craig Russell, who also provides the wraparound color cover. John Workman continues the tales of Mount Olympus series, and there is also new art by Gene Day and Ken Steacy. Issues 1, 2, 3, 4, 5, 6, 7 and 8 are \$1.25 each. You must be 18 to order, but you'll be glad you did.



Hot off the presses, **Star Trek** 9 48 pages of story and art by Ken Steacy, Dean Motter, Gene Day, Michael Gilbert and more, with a full-color wrap-around cover by Steacy. **Star Trek** 10 sports a panoramic cover by Frank Brunner, 16 more pages of *Parzifal* by Craig Russell, a 14 page Lovecraft tale adapted by Mike Vossburg, and more. Only \$1.25.



The **Supergirls** — they're super-sweet, super-sleek and super-sophisticated — all drawn with tender loving care by Starline, who spared no effort in his relentless research on the subject! An expired calendar, an inspired collector's item — The **Supergirls** is a giant 10 1/2" by 18" collection of a dozen devilish damsels for just \$3.50 plus \$5.



She's back! Wally Wood's wondrous Princess of Purl does her undressed best against the forces of evil! Snorky, Q.P. Dahl and a gallery of curve-chasing crazies are loose again in a four-to-force of Mad humor, brains and broods that have made Wood a household name in sleazy joints around the world. **Grid Sally Forth** 2, for \$3.50 plus \$5. She's quite a handful!



The **Adventures of Sweet Green-dragon** features four cartoon adventure serials that read like X-rated versions of the *Pearls of Paolone*, replete with a dandy villain, a mysterious courtesan and a secret agent — all of whom try to keep Green under wraps, ropes, chains and leather. 140 pages, 16 in color for \$12.50 plus \$5 postage.

Since 1968 and, in many ways, a preview of the fantastic spectacles unraveled by **Star Wars**. When 1968 was being marketed in the United States, its producers assembled a massive full-color photo presentation book of outstanding scenes and

**AWESOME  
IN SIZE  
AND  
SCOPE!**



special effects. Almost two feet square, this **Space 1999** book must be seen to be believed. Both the front and back covers fold-out to present enormous panoramas of the Moonbase and a gallery of exotic galactic worlds and settings. Printed on very heavy board stock throughout, the book weighs almost two pounds. The selection and reproduction of impressive color photos is top quality. This is truly a once in a lifetime collector's item, and we have less than 50 copies available. Every copy is mailed flat in double-thick cardboard and insured for \$15 plus \$2 for postage and special packing.





Artistic rendering of one of the gigantic city-scapes in *Close Encounters of the Third Kind*.

## SCIENCE FICTION PREVIEW:

The success of *Star Wars* has launched an entire field of sci-fi film projects, ranging from big-budget blockbusters to rushed-out rip-offs.

Since George Lucas' \$9.5 million space adventure has proved it can fly, the big push is on to explore the outer space market. Even old classics are being recycled for rerun packages and remakes.

At the rate of over \$12 million a week, *Star Wars* is soaring towards a boxoffice breakthrough that could blast *Jaws*' right out of the water. In fact, *Jaws* director, Steven Spielberg, is warming up his own UFO epic, *Close Encounters of the Third Kind*.

This Columbia film hopes to tap the sci-fi market from a different angle, and will fully utilize Spielberg's suspense and visual reple-dazzle. Filming has been completed on *Close Encounters*, including some spectacular special effects that feature a spaceship so large that it has a city on top. Composer John Williams has provided the score with an unusually large range that is totally unrelated to *Star Wars* symphonic sound. Planned for limited release in October (and general release at Christmas), *Close Encounters* may not be designed for flashy space fights, but it is a sci-fi furnace of activity, fueled with over \$22 million.

In the not so distant future, sandwiched between summer science fiction and Christmas science fiction, are a number of related projects.

Twentieth Century-Fox will pursue their own suspense formula with a small cast and large budget in *Demoniac Alley*, based on the novel by Roger Zelazny. Jim Michael-Vincent and George Haggard are two of the five "architect" survivors of a

global nuclear war, directed by Jack (Airport 75) Smight. Mutants and madmen follow them across a barren desolate wasteland, which they are crossing in a futuristic armored car/survival companion.

Another Fox project is titled *Alien*, whose plot concerns the activities of a group of astronauts played by a cosmic creature that is determined to and the space race single-handedly.

For quick back exploitation, *The End of the World* sets some sort of record with its three week schedule and \$500,000 budget. It's the story of a scientist battling a mad man and a priest, who are really eaten in disguise, starring Christopher Lee, Susi Lynn, MacDonald Carey and Dean Jagger. By Christmas, the same producer hopes to have another project, *Lease Blunt*, picking up the *Yuletide Season*.

In various stages of production, Mars and the stars are scheduled to be explored through Hollywood cameras. David Carradine stars in one of the upcoming projects titled *Moon Seen Rider*, for producer Roger Cornan.

Kirk Douglas will be one of the first stars to bring the classic Hollywood maps to science fiction films in an Italian production called *Holloway 3560*. At a recent sci-fi film convention, Douglas welcomed the new film trend, but also noted that, "These special effects men are unimpaired. The fact is, they can't read us, the actors, anymore. They can just about make movies all by themselves."

In another direction, space politics will dominate *Capricorn One*, the story of a fight that never was. *Capricorn* dramatizes a politically staged pioneer Mars space expedition

within an action-thriller format. Most of the major film companies were caught unprepared for the rising sci-fi tide, so the immediate future will be dominated by remakes, rereleases and remasters from the studio script files.

Paramount is leading the pack of space races, primarily due to their past association with producer/director George Pal. His 50's films, *When Worlds Collide* and *The War of the Worlds*, have both been nudged back into circulation to cash in on the current trend. In addition, Pal has been given the green light to go into production on a TV version of H. G. Wells' *The Days of the Comet*. The highly successful *Pal* is also trying to close the deal for *The Return of the Time Machine*, the sequel to his highly successful 1960 film, complete with cameo appearances by the original stars Rod Taylor and Yvette Mimieux.

Finally, Paramount is co-producing a remake of *Pal's* *When Worlds Collide*, in partnership with Universal. John (Buck Sunday) Frankenheimer is scheduled to direct, and the budget will be sizable large since the *Jaws* team of producers is in control, with a script by *Striking Silhouette* based on an Anthony Burgess outline.

On their own, Universal will remake their 50's hit, *Howard Hawks' The Thing From Another World*, while their TV production company is at work on a comic version of the incredible *Shirley Ma*, changing the hero's gender so that Lily Tomlin can star in the title role. Universal has even bought the TV rights to *Back Rogers*, with series production inspired to fill the inevitable gaps created by midseason casualties.

Even the Walt Disney studios have strapped on jet packs with

the production of *The Jet From Outer Space*, and another project titled *Space Probe* now in the planning stages.

*Star Wars*' special effects men are also getting their share of popularity, and are taking a part in the pre-production planning of new movies. *West* mechanical effects supervisor John Stears has consulted with director Gordon Heister on the *Trials and Tribulations*, for an upcoming production titled *Star Trek*.

After over a year of delays caused by big-budget red tape, *Irwin Allen* is filming *The Swerve* for July '78, his sci-fi plot of alien-bugs on a murderous rampage was considered risky, despite Allen's phenomenal successes, until *Star Wars* signaled that audiences were ready to accept the fantastic.

Visually all the companies are dusting off old "canonizations" scripts, so that fans and audiences will finally get to see *Magne 1*, *Melior*, *Spewen of the Silthia*, *Skyswitch*, *Space Platform* and *Predictor*. There's even a goodie titled *Rocket Ship X* *Flies Again* on the schedule, and *Arthur C. Clarke's Childhood's End* may turn up as another George Pal production.

TV's sci-fi situation is apparent in their video-premier advertising for last year's fantasy thriller *Logan's Run*. "From the future world of *Star Wars*," *Logan*, by the way, is running regularly as one of CBS' weakly series.

*Star Trek*, which has been shutting its gears from films to a weekly TV series, is in real suspense pending a possible switch back to full scale feature production. The name similarity and already established identification is too good to be passed up, despite Paramount's nearly obsessive determination to bury the idea.

## AND OTHER ENCOUNTERS

Fresh Gordon, Lucas' inspiration for *Star Wars*, is already in the works as an animated TV series, and Dino DeLaurentis has recently bought the film and the TV production rights.

ABC is in such a hurry to hop on the alienwagon that they have contracted with Universal-TV and Lucas' computer effects company to create the gimmicks and scripts for an hour-long prime-time series. For \$500,000 ABC will get these bare essentials, no pilot footage, and the title *Star Wars*.

Harlan Ellison's *A Boy and His Dog* is among the projects being groomed for TV, with Harlan taking an active part in the prime-time series' production. He has written the first show, based on his own prequel *Bludge's Rover*, and is pleased with the cooperation the producers are providing. MEDIA-SCENE will follow the growth of *A Boy and His Dog* with an in-depth feature next issue.

Within less than three months, science fantasy has become a box office reality, and neither the movies nor the toy companies are going to let it be forgotten. Unlike westerns or cop shows, sci-fi has lots of nifty chrome and plastic trinkets to sell, which means there will be more advertising money for sci-fi series and films. It's almost a perpetual motion machine that was waiting to be found.

The fadspies have been opened now, and *Star Wars* is rocking the entire genre to an anxiously awaiting public. With its eye on the future, *Star Wars* has flowed into our culture, and is a milestone in film history.

Like the Force, science fiction/fantasy is around us and within us and sets our sights on an optimistic future: a future filled with science fantasy on film and TV. ■



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collects Howard's complete canon of wide-ranging Dorgan melodramas. Comic, yet explosively forceful and imaginative, these ten tales follow the wandering pipe-fitter from one offbeat escapade to another, from tank towns to the mystic Orient. This is a deluxe hardback volume, illustrated, and wrapped in a full-color dustjacket. \$12.00 plus .50 postage.

### THE IRON MAN

Is one of a trio of boxing tales, all featuring different yet similar heroes from the pulp era. There is also an article written by Howard outlining his personal thoughts, memories and philosophies about the ring and its combatants. An offbeat view of Howard's character, with a dustjacket and three interior illustrations by David Ireland. \$7.00 plus .50 postage.

### THE RETURN OF SKULL FACE

follows up the long out of print Arkham House edition with Howard's own unfinished sequel, completed by Richard Lupoff from various notes and fragments. Limited to 1000 copies in this hardback edition, *The Return of Skull Face* features a full-color dustjacket and 17 illustrations by Steve Lapsans. \$15.00 plus .50 postage. A special edition of 150 copies is also available with an illustrated introduction page and deluxe binding for \$17.50 plus .75 postage.

### THE WEIRD TALES STORY

is a collection of tales of the fantasy and terror that haunted the pages of this unique magazine. Lovecraft, DeLieu, Howard, Black and dozens more are enlisted for their contributions to the magazine's creative identity. Covers, photos and commentary by Bob Weisberg sketch a definitive history of *Weird Tales'* unusual place in pulp history. Authors, artists and editors are interviewed, all illustrated with hundreds of covers from the original *Weird Tales* art, and new drawings by Alex Wink. This is a large size book with a full-color dustjacket, for \$17.50 plus .50 postage.

Earlier cover editions, like the *Conan Press* Conan volumes and the *Arkham House Horror Anthologies*, bring extremely high prices, when they can be found. All of these books are one of the highest quality, packed with Howard's finest swordplay, sword and sorcery, and everything, covering the entire range of fantastic dream-worlds and colorful characters. There is also a selection of pulp and Howard-related collector's editions, all in deluxe, illustrated volumes.

### THE SHUDDER PULPS

presents a concise volume and pictures history of the weird horror magazines of the 30s and 40s. This book explores the stories and authors that made *Horror Stories*, *Terror Tales*, *Dime Mystery* and dozens more the most popular magazines ever published. Packed with cover reproductions and a full-color dustjacket by Mike Kaluta. \$12.00 plus .50 postage.

### THE WINDS OF YESTERDAY

is a magnificent hardcover of the history of the fantasy art of George Barr—many of which are from private collections and published here for the first time. This book is 10x11" in size with 141 pages of quality printing on enamel stock, and comes with a bookmark autographed by the artist. \$25.00 plus .75 postage.

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2 devotes nearly the entire issue to Ralph Milne Farley's *Radio Flyer*, a Pellucidar-type novel, and part of the famous "Radio" series. Also included is an H. Bedford Jones short story, the first of his *Trumpets* from *Oblivion* series, with a cover painting by Mike Kaluta. \$5.00 plus .50 postage.

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# THE STAR WARS MARKETPLACE

CAN DARTH VADER FIND HAPPINESS ON THE HOLLYWOOD SQUARES?

"I draw the line of having my face put on a pair of underwear!" This semi-serious remark from Mark Hamill, who plays Luke Skywalker in George Lucas' blockbuster *Star Wars*, seems to reflect the attitudes of those responsible for the merchandising of the film. At the *Star Wars* merch offices on the Universal Studio lot a number of projects are underway. In many respects it is much busier now than when the film was actually being made. The incredible amount of activity is due primarily to the tremendous number of people who have cooed up ingenious ways to jump onto the *Star Wars* bandwagon. Requests have poured in from all over the world (realize that the film is not even being shown theatrically in some parts of the world yet!) inquiring as to the rights to produce everything from beach towels to cute little "dilly-doo" Wookies. It is only thanks to the discriminating taste of Charles Lippencott and his staff that the world is not flooded with a barrage of pointless, cheesy *Star Wars* ephemera.

What has been planned, however, are a number of carefully selected quality products. These items are designed on a number of levels. George Lucas set out to make this film for young people. Those familiar with Marvel Comics can see this intent with the publishing of *Star Wars* comics months before the film was scheduled in theatres across the country. The comics were only the first step. Topps Bubble Gum cards are coming out with a new series featuring color photographs from the film as well as details of the major characters which will fill the last grocery stores this fall. The success of this type of *Star Wars* related item might lead to more inventive children's toys and other objects of interest.

Also on a basically youth oriented level, Kenner, one of the world's largest toy manufacturing companies, is scheduled for the release of a number of toys, games, etc., that bear the *Star Wars* logo. These toys are in the design stage at this time. The most visible product at this time is a *Star Wars* game scheduled for release in the next couple of months. Kenner is hoping to have their material ready about Christmas. Suffice it to say that there have been all out efforts to create a series of figurines and paraphernalia which will transport every *Star Wars* fan into the farthest reaches of the galaxy.

On a more solemn note, one

might be forewarned to be on the look out for bands of wandering youths dressed in black outfits marching through stores that sell *Star Wars* merchandise. Much of the stuff that is currently available in the form of tiny cartoon figurines, still photographs, bumper stickers, and whatever else might have crossed delirious minds, is unauthorized. And in being unauthorized, violates copyright law, and is therefore illegal. Back to these black uniformed youths in the Los Angeles area, and in other select population centers, fans are organizing to stamp out the unlawful sale of *Star Wars* items. They patrol the local shops and keep tabs on the merchandise. If anything seems shady they call the authorities.

Carol Wikenski describes it like this: "The fans of *Star Wars* are really dedicated. I got a call the other day from San Jose. An unidentified voice, belonging to a teenager, told me of a carpet store that was using *Star Wars* theme music over an image of a space ship gliding on top of a carpet. They just wanted us to know about it."

Whether it's the fans or the last remnants of the Jedi

Knights, these *Star Wars* policing agents are not assured that in the next couple of months enough legit *Star Wars* material will be available to dwarf the purveyors of the rip-offs.

The *Star Wars* mythos has become as commonplace on the American scene as Ronald McDonald. This point is no better evidenced than in a Los Angeles based chain of department stores "Star Wars Week." This unusual display of media recognition was suspended not only by the sale of t-shirts, buttons and posters throughout the store, but also in giving the customers an opportunity to meet the *Star Wars* robots and Darth Vader in person, as well as eat a healthy "May the Force be with you" lunch. This health food extravaganza included an individual field of alfalfa sprouts to harvest from a small container, a salad greenish-colored fruit and vegetable drink and cookies shaped like either R2D2 or a space ship. The whole event was a truly unexpected testament to the ability of *Star Wars* in infiltrating all levels of society.

*Star Wars* director George Lucas has come up with a few

marketing concepts of his own since the film became so popular, including an idea for Wookie Cookies. These will be sugary cookies cut in the shape of Chewbacca, R2D2 and other *Star Wars* characters.

The *Star Wars* staff headed by Carol Wikenski is busy working with Salazar and Random House to produce a series of books detailing many aspects of the film phenomenon. One of the most difficult tasks is to find authors capable of writing novels based on the characters and situations presented in the movie. Plans call for nearly a dozen novels to be released that deal with themes generated from the initial film.

These novels are only a drop in the bucket compared to the other books that are being considered for release. Several pop-up children's books are being designed. These books would be a simplistic, almost fairy tale away, Factors Inc. has released several of "Force" buttons. One even goes so far as to speculate that "Darth Vader lives."

Apparently the sales Force is with him, too! ☺

It is truly remarkable in October, Random House is planning to release *The Star Wars Sketchbook* and *The Star Wars Portfolio*. The sketchbook will feature the drawings of Joe Johnston. He wildly imaginative technical illustrations show a fantastic grasp of futuristic zero-space design combined with an outrageous sense of humor. Several of his drawings of the Death Star are peppered with tiny figures riding bicycles or doing other totally incongruous things. His intent was to suggest scale but the results came an exercise in esoteric humor. The *Star Wars Portfolio* is made up of Ralph McQuarrie's paintings. Several of these superb paintings have been seen in the pages of *MEDIA SCENE* and other publications. With the publishing of this portfolio, the great majority of McQuarrie's work will be reproduced in full color and in a large poster type format. The stunning vistas and incredible accuracy of McQuarrie's draftsmanship will be displayed to its full advantage in this book.

Another book to be released is a *Star Wars Blueprint Book*. This collection of technical drawings should be available in November. It will be followed by the long-awaited *Making of Star Wars* in February of 1978. Probably the single most interesting book to be scheduled is the *Complete Star Wars Book*, a mammoth volume which will draw heavily from the above mentioned books as well as present day sketches and commissioned drawings which were never used in the film. To complement the art seen in the book, it has been suggested that the complete script of the film will be included. This book has a tentative release date scheduled for next spring. If all goes well, the shelves of local bookstores will be filled with *Star Wars* items.

These toys and books are only a *Star Wars* part of the total. *Star Wars* merchandising plans. On a more immediate level, Factors, Inc. of Van Nuys, California, has created a number of posters, buttons and T-shirt transfers. Extrapolating on the original "May the Force be with you" slogan handed out by Twentieth Century-Fox as promotional giveaways, Factors Inc. has released several of "Force" buttons. One even goes so far as to speculate that "Darth Vader lives."

Apparently the sales Force is with him, too! ☺

Carl Mazak





AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

# MEDIA SCENE

## METROPOLIS AND THE MAN OF STEEL

A LOOK AT THE NEW  
SUPERMAN FILM



# PERSONALITY PROFILE

"I HAVE THE LOOK"

# CHRISTOPHER REEVE: SUPERMAN

There is a time when one needs power. To be powerful. To look powerful. Christopher Reeve had to change the shape of his body. 160 pounds. Six feet four. The posture of a poet. What Christopher Reeve needed was POWER!

For six weeks he pumped iron, ate four meals a day and gulped protein. His weight expanded to 242 pounds. His back became a wedge of muscle. Then he went to work on his mind so that mentally he could accept the changing into a cape and leotards in a phone booth. So he could fly through a brick wall. So he could drill steel doors with



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his fingers. And so he could traverse the heavens, space, aircraft, to save the Planet Earth from doom. All of this while looking deadly serious. Thus for an 24-year-old New York stage actor, who had debbed in soap operas, playing Superman could be demanding stuff. But Christopher Reeve insists that he is ready. He is fully aware that after the film is completed people are saying he'll never work again, or he'll never work again for less than a million dollars.

Handsome, angular-jawed, he says: "I believe that it is better to gamble, to go for high risk, than to stand around testing the water. After all, I run on high-test gasoline. The acting rewards of the part are such that it's worth doing. Anybody in my position would have done it. It's a class act."

Considering the \$2.25 million bid on Marlon Brando for 12 days in the same movie, the financial rewards alone make any gamble reasonable. Roping Reeve ended a three-year international search by movie producers Ilya Salkind and Pierre Spengler, who considered everyone from Steve McQueen ("too late") to Paul Newman ("too old"). Even as shooting of the \$30 million project was under way, the word in Hollywood was that caustic, gold-medalist Bruce Jenner was being offered \$2 million to play Superman/Clark Kent. At that time, Reeve was in California testing up. *Guy Lady Dove* with Charlton Heston and David Carmine.

"Somebody asked me if I had tried the part and, I have to admit now, even the question surprised me. Playing Superman just never occurred to me. I put it out of my mind, specially when I heard they were testing Jenner, a real athlete!"



PHOTOS Top left—In the editor's office of the Daily Planet, left to right, director Richard Donner, Marc McClure as Jimmy Olsen, Jackie Cooper as Perry White, Margot Kidder as Lois Lane, and Christopher Reeve as Clark Kent. Top right—Christopher Reeve. Bottom left—Susan York as Lane, Lee Quigley as baby Kai-EI, and Marlon Brando as Jor-El. Bottom right—Kirk Alyn, the serial Superman, and Noel Neill, the TV Lois Lane, portray the parents of the 70's Lois Lane.





But back in New York, Reeve did get a call from Saltsed, who lent him over for coffee. He arrived to find director Richard Donner also there. They sat around "talking about everything except Superman." The only real clue Reeve picked up was when they asked him to try on Clark Kent's glasses. As he recalled: "We looked kind of excited and swapped a couple of quick glances with Don."

From there he was called to Shepperton Studios, London, for screen tests. Driving back to the London airport, Reeve's chauffeur said, as studio driver's are inclined to do, "You got the part!" Two weeks later it was confirmed. "That," says Reeve, "was when I started to get excited—and also nervous. At the testing stage, you've got nothing to lose, you haven't got a part. But once I was in, everybody expected me to be Superman." Already once we were brando as Jon-El, Superman's father, Gene Hackman as arch villain Lex Luthor, Valerie

Perkins, Ned Beatty, Jackie Cooper, Mary McGillicuddy, Susan York, Terrence Stamp, Trevor Howard and Glenn Ford, amongst others. Recently Kirk Alyn and Noel Neill were signed to appear as Lois Lane's parents.

Deep into production now, Reeve is consumed by the role, walking around the streets of Manhattan in his Clark Kent outfit, hood-tinting grey suit, slicked back hair and large horned-rimmed glasses. Not seen as Reeve as Superman, in cape and leotards, rocketing out of a phone booth to save a cat stuck up a tree, or pluck some frightened wee thing from the grasp of Luthor or the Kryptonian.

And if the producers have their way he'll never be seen offscreen as Superman.

As a company spokesman said: "We wouldn't want some lucky photographer snapping Superman eating a hamburger, or smoking, or sitting there with his lights crinkled around his ankles. Everybody has his own

idea about Superman, and whatever is done in still photography would not do him justice. A moving image is something else."

Despite their enormous investment, the producers are confident they'll turn up a box office fortune, pointing to a last-but-not-least Superman audience they claim is 6.5 billion in 38 countries and 14 languages.

The way Reeve sees it, his most severe challenge will be taking the legend and turning Superman into a desirable human being, while keeping his special character unchanged. Reeve is indeed playing a man who is a mild-mannered reporter, getting himself caught in revolving doors and stumbling under Lois Lane's steady gaze.

As Superman he will waste villains and deliver the innocent, but as Clark Kent he will ask himself, why me?

What is a question still occurring to Reeve.

Finally he admits: "The part

came to me because...I have the look. If I didn't look like the guy in the comic book, I wouldn't be here. The other 10 per cent is talent."

Certainly Reeve has a deep well of experience to draw from, starting back when he stood in empty grocery boxes on the porch of his New Jersey home, and, with brother Benjamin, pretended he was a pirate on the Barbary Coast.

By 14, he was apprenticed to Williamstown, one of the better summer theaters in the U.S., and by high school he was working in a professional repertory company. The son of a novelist, poet and Russian scholar, he grew up in a house with no television, his parents designating it as "the boob tube." His mother, a newspaper feature editor, encouraged him to play with words.

The make-believe world of the theater provided a strange triquetral reality for Reeve. He looks back on growing up as a challenge. At home his parents

were divorcing, and at Cornell, where he was a freshman, students were occupying the premises in protest against the Vietnam War.

When the pressure became too much he fled to this hills of Scotland, where he lived for several months, "cooling out."

Another time, his dog a hole in Paris.

Drugs were coming in, hard

work was going out, and it was popular to have no idea who you were or where you were going.

Reeve was touched by none of this, admitting: "I'm very old fashioned, and I guess, very lucky that early in life I found something to attract me, something I really wanted to do. I am an average house-19-year-old wanted to do anything else. I compare it to the fine art of competitive sailing. I take it seriously, but not grimly. Ultimately I act for my own pleasure, but I am aware of my responsibility to give a performance that people will enjoy." ■

Jon Thingall



Written and illustrated by Steranko, *Chandler* is a 120-page, innovative color evocation of the 40s private eye. The *Digest* Edition is \$11.00 plus .35 postage. The *Deluxe* Edition is a larger volume on heavy stock for \$4.95 plus .55. The bookplate Edition is a *Deluxe* copy with a unique autographed bookplate limited to 750 copies for \$7.50 plus .35.



The *Sol* of Sherlock Holmes is the newest volume of FICTION ILLUSTRATED, written by Byron Preiss and illustrated by Ralph Preiss. This handsome volume is bound beneath a thick heavy board covers and features 120-pages of full-color excitement—and is only available only in this format, for \$4.95 plus .55 postage and handling.



Tarzan! So, never before in an 48-page, full-color handbook adventure previously unavailable in the United States. Here is the savage age man in all his fierce glory, written and drawn by Russ Manning. An all-new adaptation of *Tarzan in the Land That Time Forgot* by Edgar Rice Burroughs, this book is 8" x 11" in size, printed in England, and a genuine bargain at \$5.00 plus .50.



In *The First Kingdom*, artist and writer Jack Katz has created a sweeping mythos in the tradition of Tolkien, Howard and Lovecraft. He begins the 24-book long saga of global destruction, and charts the rebirth of civilization. Unlike any established comics, *The First Kingdom's* opening chapters are ready now for \$1.50 each plus .50.



It's easy to draw monsters when you follow the step-by-step instructions in this 36-page book, loaded with advice and many professional secrets. You will be guided from your first rough sketch to the finished drawing. There is also an advanced section on drawing in ink. *HOW TO DRAW MONSTERS* is written by professional artist Henry Bogman. \$1.00 plus .35.



*Monsters* is a colossal 11" x 17" volume that is a handsome portfolio of the grotesque and grotesque conjured up by Berni Wrightson's enchanted brush. *Monsters* full page illustrations are accompanied by equally revolting and dark rhymes penned by Phil Seuling. Bound in full-color covers, *Monsters* is \$4.00 plus .35.



The *Berni Wrightson Treasury* is a 52-page book with full-color covers in three parts. The first section is devoted to a lengthy, revealing interview. Section Two is a comprehensive portfolio of new illustrations. Part Three runs a complete checklist, with a complete comic story as a bonus. All for just \$5.00 plus .50.



CONAN ISSUE of Marvel's fan magazine, FOGM. Here are 32 action-packed pages devoted to the giant Conan and his exploits, with art by Barry Smith, John Buscema, Alfredo Alcala, the Severins, Tom Palmer and others. There's a 12-page interview with Conan writer, Roy Thomas; a new Conan checklist; and an article on *The Man Who Created Conan*. \$1.25 plus .25.



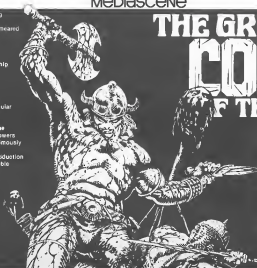
Try Chao! for fantasy, fiction and the fantastic! Issue 1 packs a Robert E. Howard story, *Kane* by Karl Edward Wagner, an interview with C. L. Moore and art by Francesco Redondo, Corben and more. Chao! 2 presents a new Kane adventure, a Wagner interview with Marley Wade Waterson and an illustrated piece on Philippe Druillet. \$3.95 plus .50 each.



At least, a top quality magazine about the legendary Robert E. Howard. *Legend Star* features Conan, Kull, Red Sonja, and others; issue 4, with full-color covers, runs an unpublished Howard adventure, with three full-page drawings by Stanenko Also, Frank Frazetta, John Severin and Marcus Boag, for \$3.50 plus .50.

Cosiah, his mighty chest heaving and glistening with sweat, the red ex gripped in his blood-streaked hand, shook his black mane. In that moment, he was not king of Asgardia; he was again lord of the back covers, who had kicked his way to lordship through flame and blood." Only Robert E. Howard could have created CONAN—and only Barry Smith could have brought him to life so vividly. Here is Smith's most savage and spectacular battle scene, in a blazing new full-color print just published by SUPERHEROFACTS—Lord of the Three Cones. His fans and followers have demanded more—and unanimously agree that this is the greatest CONAN of them all! Quality reproduction on enamel finish stock and available at \$4.00 plus .50 postage.

**A SPECTACULAR NEW FULL-COLOR VERSION OF THE MARVEL TREASURY EDITION COVER BY BARRY SMITH**



# THE GREATEST CONAN OF THEM ALL!



If you think you've seen everything, you're in for a surprise! We've just received our first shipment of SCI-FI MONTHLY, an exciting, new magazine devoted exclusively to the television superheroes of science fiction. They're all here: Spock, Kirk and the whole Enterprise crew from Star Trek; Steve Austin, the Six Million Dollar Man; Doc, Who and the Daleks; the star-crossed heroes of Lost in Space; the beautiful Blonk Women, the stars of Planet of the Apes; Space 1999—and more! SCI-FI MONTHLY is a high-quality tabloid-sized magazine printed in full-color on slick paper, and features dozens of photos and the most dynamic art this side of Andromeda.

SCI-FI MONTHLY is imported from England—and is guaranteed to be one of the best-produced magazines of its kind anywhere. Every issue covers the TV SF field with extensive articles and interviews—and is packed with full-page pin-ups of the characters involved, plus detailed schematics of their space ships, weaponry and other interplanetary devices. In addition, each magazine's centerpiece is a dynamic 17" x 25 1/2" color poster. The best feature about SCI-FI MONTHLY is its price—only \$1.50 an issue! Our supply is, of course, limited—and all sales are on a first-come, first-served basis. Send your order today—don't miss SCI-FI MONTHLY!



**DOC SAVAGE** is back! We've acquired a small quantity of the original JAMES BAMA posters. This may be the last chance to add one to your collection. They're beautiful—and they're sure to sell out quickly. Printed on high-quality paper, the poster is a full-color reproduction of The Man of Bronze, 20" x 26" in size. Available at \$3.00 plus .50 postage, while the supply lasts!

8 new books (each 46 pages) of sci-fi and poster from the 30s and 40s series, Screen Nostalgia Illustrated 1-8 western posters, and 2—Linda Stirling, SNI 3—series photos, SNI 4-5 western grab-bag, SNI 6—presbook ads, SNI 7—The Hollywood Reporter, SNI 7-10 Wild Bill Elliot, SNI 8—lobby cards. Each book \$5.00 or all 8 for \$35!

**SIX-MILLION DOLLAR MAN**, TV's hottest science fiction series, is available now in a new English POSTER MAGAZINE format which unfolds page by page into a giant 22" x 32" full-color poster. Articles and features on Lee Majors and his bionic alter-ego, Steve Austin, are showcased in addition to Brierley's top TV sci-fi hero, DR. WHO. \$1.50 plus .35 postage.

If you're one of the thousands of **PLANET OF THE APES** fans, this new POSTER MAGAZINE is right up your street! It presents dozens of full-color action photos, in addition to a profile of Roddy McDowall, the fun-loved star of all the ape films. A text and photo feature focuses on the translation of the original novel into the multi-million dollar film series. \$1.50 plus .35 postage.

Imported from England! Features on the recent movie, with color photos of Ron Ely and The Amazing Five, in addition to facts and illustrations from the current paperback and comic series. **THE DOC SAVAGE POSTER BOOK** liberally unfolds, and unfolds, and unfolds to a staggering 22" x 32" full-color centrefold poster of the bionic giant! \$1.50 plus .35

# COMIXSCENE

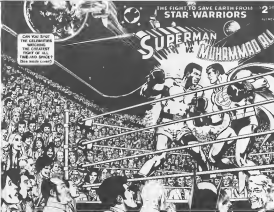
It's finished!

One of comics' most highly publicized and eagerly awaited projects in years has finally been completed. Over a year in the making, *Superman vs. Muhammad Ali* has fought its way off of Neal Adams' drawing board, and is tentatively being scheduled to hit the stands December 15.

Adams landed in the final pages in early August and immediately began rewriting portions of the story. Now is particularly proud of this prestige project, and has invested a great deal of extra time and effort in the book's production and promotion.

Dick Giordano is currently inking pages of *Superman vs. Muhammad Ali* to meet the December deadline, so that the famed "Kryptonian" and the world's heavyweight champ can square off for Christmas, only one year late.

By the time this ADI project appears, DC's production department will be gearing up to meet the summer *Superman* movie



## superman's summer sale strategy

with at least eight titles featuring the Man of Steel. Besides a new *Superman* newspaper series and dozens of guest appearances, *Superman* will also return to the newspaper marketplace, joined by DC's glamorous Amazon, Wonder Woman.

Together, these two super-heroes will form the core of a "JLA" format syndicated strip, and according to DC's publicity director, "You better believe we're going to keep these two in the strip every day, but we'll also use the platform to allow us to showcase our other heroes as well."

George Tuska will draw this newspaper series, and My Peko has already plotted the first adventure. Even the guest stars for the first episode have been chosen. Aquaman and the Flash. Now all that's needed is the title. The Justice League of America was suggested, but the syndicate isn't sure the title is catchy enough (150 issues is a comic book notwithstanding) and it doesn't say *Superman* or *Wonder Woman* right up front either.

In the more immediate super-future, the *Superman vs. Wonder Woman* tabloid is nearing completion for a late October release date. Dan Adams has been focused to relinquish sections of the last 30 pages' inking, so that he can concentrate on the principal figurework. Backgrounds and secondary character work are being completed by Giordano's people, but the first forty pages is pure Adams. This program was started when the



penciler, Joe Luis Garcia-Lopez, became ill and the decision was made to have him catch-up with only tight layouts. Unfortunately, after a period of 80 pages, Adams began to receive the unfinished pencils in a virtual avalanche of paper, which made the assigned deadline an impossible goal to achieve. Despite those difficulties, the book will maintain a predominantly Lopez/Adams visual style, and is one of the more exciting stories to appear in years, packed full of Nazis, burning dams, World War II and the first Atomic Bomb explosion.

Meanwhile, back in Metropolis, the object of all this super-attention has been getting into a very uncomfortable financial position in his cinema incarnation. The *Superman* film budget has ballooned to \$30 million and the cameras are still rolling. Director Richard Donner, who brought in *The Omen* for a fraction of the current bankroll, is hoping to create the definitive *Superman* film, but the special effects costs are staggering. The Three Musketeers director, Richard Lester, has joined the galaxy of overseeing producers for *Superman*, and there are growing rumors of expending *Superman* II production until popular acceptance can be measured. This would be an unfortunate compromise, because *Superman* is a pretty much an Irwin Allen-type disaster flick, replete with an exploding Krypton, nuclear blasts, tunneling to the Earth's core, collapse of the Golden Gate Bridge, Boulder Dam breaking up, etc. It's not until *Superman II* that the *Superman* (Lois Lane/Clark Kent) characters are explored, and Lois learns just how super the Man of Steel really is. It would also be interesting to learn how the film plans to annihilate Jor-El (Nathan Brandt) when Krypton explodes, and still have him return to save non-super Clark Kent from being roughed up by a bunch of needles in a diner near the North Pole.

New additions to the DC line-up in the months ahead include new artists, writers and books, with the only casualty being *Challengers of the Unknown* as of issue #7, and *Shade the Changing Man*.

George Tuska and Dick Giordano have been and indicate contracts with DC, and are already up to their ears with assignments. Tuska will be penciling *World's Finest* #250, a six-page solo starring *Superman*, *Wonder Woman*, *Green Arrow* and the *Black Canary*. George is also working on a story for the *Legion of Super-Heroes* #235, along with the JLA-patterned newspaper strip.

Giordano's commitment to DC calls for 80 pages of inking per month, and another six that can be squeezed into his schedule. Dick has a smattering of assistants to help him maintain this schedule, which

## COMIXSCENE

will include Batman, and special projects such as the Superman vs. Muhammad Ali book. This increased workload is only possible because Glendon has left Continuity Associates, preferring to work in Connecticut rather than commute to New York and back every day.

DC's two newest titles are simply "conventional" superheroes—nothing too remarkable, just good, solid comic book characters. Firestorm could almost be a Marvel hero, what with his radiation-induced origin. The trick is, Firestorm blasts into action only when his two alien-gods make contact and summon him, all written by Jack C. Harris and drawn by Al Milgrom.



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Steel the Indestructible Man is DC's second premiere hero, drawn by Don Heck, the first working in on the Bionic trend with a World War II hero whose bones have been shattered by an explosion. Rescued from death and supplied with a metal skeleton, Steel is not really super, just able to withstand the pain and stress of being shot, run over by tanks and crushed by falling buildings.

## Gerber: from duck to daredevil

Steve Gerber is another new face to pop up at DC, even though his Marvel book, Howard the Duck, is always on the brink of the deadline doom. Gerber is taking over Mister Miracle with issue 23 and expanding on Esphenia's established premise of Scott Free as the new Messiah. Christ-like analogies and delusions of grandeur begin to creep into Mister Miracle, but Big Dada is unsympathetic towards having God in their home—in fact, she even knocks him across the room when the bubbling gets on her nerves. This weird, humanistic characterization will be illustrated by another DC newcomer, Mike Golden, who will bring a light, clean art look to the series to complement

Gerber's new storyline.

Jim Starlin has joined the ranks of Marvel exiles after finding plenty of work at DC. Besides doing covers for House of Secrets 190 and New Gods 17, Starlin is penciling a 34-page Legion of Super-Heroes story for issue 23.

Howie Chaykin has begun working almost exclusively for DC, writing and drawing several projects in the time between leaving out monthly issues of Star Wars for Marvel. One of Howie's more interesting ideas is to bring back the Blackhawks in their original 40's milieu of heroic escapade. The story Chaykin has devised actually predates Military 1, so the Blackhawks isn't really in uniform yet. Instead, he



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seen from the viewpoint of the Gods, drawn by Steve Ditko.

Larry Hama will pencil, Al Milgrom ink and Bob Kanigher write a new three-part Green Arrow story, once again proving that even the old anti-heroes are never forgotten by fans, now hunting the comic companies. Another return from the past will take place when David Micheline and Walt Simonson team up to present a three-part Captain Fear story. Apparently, time is a good layout number, and many old characters are being given a chance to update and prove themselves on the newstands.

Yet another resurrection from the DC dustbin is Claw the Unconquered, written by David Micheline, penciled by Keith

Combs, trying their own Howard the Duck ideas out on a series that will feature a solitary human character. More such ideas are hatching in DC's offices, and Joeette Kahn has expressed an interest in Benymon Duck (first seen in MEDIASCENE 25). DC will try to escape the psychotic pitfalls of Howard by keeping their material on an animal plane, and funny, packed with jokes, but straight, while still being funny. If you get the idea.

Marvel's comic output is more or less stabilized for the present, thanks to an agreement they have with Glendon (their owners) not to publish more books than can be reasonably managed. Summer Comic Conventions have wrought havoc with many



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is fighting in the Spanish Civil War (int 1930s), and the tale has a surreal quality to it, presented in three-parts in a monthly showcase book.

Chaykin is also doing a few projects for World War, starting with a sci-fi combat story written by Bob Kanigher and inked by Alex Nino for issue 61. Howie will make a return appearance in issue 52, not to mention contributing a cover or two.

Ruth Heath has decided to return to comic after spending over a year drawing TV storyboards for car commercials. Russ' first work will be printed in World War 58, but he does not want to get into the rut of sci-fi heroes and Tiger tanks again. Instead, Heath will be adding into the superhero field with jobs like the Wonder Woman Special, one of the last in the series still set in WW II. The attraction of this particular job is that it will not only feature a war-of-the-gods type story by Jack Humm, but will also be illustrated by four different artists, each taking a different perspective on the unfolding events. Jesus Debo will draw his chapter from Wonder Woman's point of view, Dick Ayers will see the struggle through Nazi eyes, Heath is slated for the big Amazon as the Valkyrie as the Harpies battle some, just packed with women in combat with swords and spears and golden armor—in short, comics the way Russ likes them. The fourth and final part of this story will be



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written and inked by John Cierello. Issue 10 will carry on where the series left off a few months ago, slightly embarrassed at being canceled in the first place.

General artistic chaperons and switches at DC include a few interesting names and titles. Rich Buckler will take over as the penciler for Starlin's new book of issue 4. Stewart 34 will feature a Captain Marvel Jr story by Allen Weiss, to be followed in issue 35 by a Don Newton job. Mike Kaluta is handling a number of cover assignments, including House of Secrets 191, Secrets of the Haunted House 10 and 11, and Doomsday in Nightmares 2.

In most unconventional move, DC is going to start their own funny animal group of



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artists and writers' schedules, and everyone is relaxing a bit now that the summer sale period has passed. Last winter's harsh weather cut overall comic sales by 5 to 10%, so nobody is too anxious to kill themselves for the Holiday slump. There are books and projects in progress, such as Kirby and Lee's Silver Surfer, but they are being eased and polished for next summer, when sales will probably take another turn upward.

Through rain, snow, blackout, blizzard and whatnot, comics do continue to appear however, and there are still a number of ideas coming up that are not only interesting, but have nothing whatever to do with Star Wars.

## Stan starts surfer super-saga

The entire Silver Surfer hard-back book is penciled now, and Stan is starting his end of the job. There is a strong possibility that Joe Simon may fit the Surfer into his ink schedule, particularly since the project has already mixed the Christmas sale period, and will be scheduled for next summer's sale season.

Dave Dineen and Moon Boy is the title of Kirby's new

# news/views/reviews from the world of comics

covermen book, being something along the lines of a prehistoric Kennedy mixed with One Million Years B.C. The first issue will hit the stands in December, to be followed almost immediately by Machine Man, the latest title for the robot born 2001, alias Mister Machine.

Conan the Barbarian has been bought by the Register and Tribune newspaper syndicate for a daily and Sunday sword and sorcery series. The seven-page comic, along with Conan, Volka, Hoth and a few dozen other demi-gods, will be written by Roy Thomas, and completely illustrated by John Buscema. The first few weeks of the strip have already been pencilled by Buscema, and will be turned over

broken, wear bizarre outfits, smash sets and hang himself. Finally, and most importantly, Paul McCartney and Marvel are negotiating a very unusual deal, which involves movies, comics and original music. It all stems from discussions held a few years ago, when McCartney visited the Beatles to present a cluster of characters he had created and wanted to see in the comics. Gene Roddenberry is reportedly interested in producing a film based on some of these ideas, and Marvel is getting first crack at the comic tie-in rights. With or without the film, a color magazine of some kind will probably turn up next year, and McCartney will undoubtedly write a song or two or



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can't put the Marvel name on it, it's not worth doing." Some sort of compromise will undoubtedly be reached because this color magazine market appears to be successful, and Marvel magazine's associate editor Ralph Macchio is entertaining new ideas specifically designed for the format.

Moench and Paul Gulley may return to Marvel as a team in the not too-distant future with a lady-slay oriented strip, perhaps for Stan's new Heavy Metal-type magazine. The idea started as an outer space project, but has lately been boiled down to more of a sword-and-sorcery format, complete with a super mermaid and a suitable title, but with a social conscience.

Godzilla will go on a rampage in Las Vegas in an issue or two, but purely by accident. It seems he starts out the story on top of a dam, which breaks and sends him tumbling into the city. Once there, Godzilla's nature instincts take over and the MGM Grand crumbles into the desert. Then, for the next issue, Red Ronan enters the strip to do battle with Godzilla in the Grand Canyon.

Doug Moench has launched the Master of Kung Fu series on another 8 to 10 part super-epic adventure which will introduce a number of old characters to the series. This long form allows Moench to develop many facets of the story at once, and this particular sequence has been



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to the syndicate by November, with release planned for early '78. Little whiffing.

The success of the full-color Klee magazine has inspired Marvel to try out some of their other characters in the same format. The Savage Sword of Conan will appear in full-color later this year with a Buechner-Alexis story, to test the sales on letterfests, and Howard the Duck is pretty well set to try out some of Steve Gerber's more "adult" ideas. Two more books are planned, but the titles are not decided yet.

Marvel will follow-up the success of the Klee magazine with a high-powered book starring the Beasts. The story will be a factually-based history of their career with a center photo section. No artist has been chosen for the job yet, or a release date scheduled.

In a related development, there are at least three more music-oriented magazines in negotiation—all featuring well-to-well color, comics and photos. The first project concerns the upcoming movie, Sgt. Pepper, based on material by the Beatles, starring Peter Frampton. Marvel will probably do the adaptation.

Second on the agenda is an Alton Cooper magazine, providing that format problem can be worked out. Cooper's current 400/8000 image, however, is less viable (at least in comic book terms) than his previous one, when he used to comic



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three, to tie-in to his comics debut and help sell the book. This, and the previous two ideas are by no means set to go immediately, but both Marvel and the various recording artists' promoters are extremely anxious to explore new methods of contacting audiences.

Several editors at Marvel have stated that Stan is interested in putting out some sort of Heavy Metal-type magazine that will utilize full color and more sophisticated story material. His plans are to include at least one continuing lead feature, to hook readers month after month. Stan himself has defined the major hold-up by stating, "There's an element of sex in Heavy Metal which is somewhat out of place in the Marvel line-up. And if we



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Doug Moench's Wild world is a candidate for series status at Marvel, but there is a problem in finding the proper artist. Mike Ploog, who did the first two stories, is no longer available due to his commitments to film projects. Alex Nino is a possible replacement, providing he can keep some of his more bizarre visuals safely under control.

Herb Trimpe returns to the book again this time in greenwashed black & white magazine, but only for a single issue. The occasion is an opportunity for Trimpe to team the Hulk with the old Avengers line-up, before Captain America was thrown out and Iron Man got a new suit. Herb has actually gotten quite tired of illustrating the Hulk and his purple pants, but the sheer mindless energy of the story induced him to return one last time.

The Rampaging Hulk seems to be collecting more than its share of unusual events. Issue 7 features a Moench story pencilled by Keith Pollard, and inched by Tony DeZuniga, but with a difference. When DeZuniga received the job, he placed the pencils on a lightbox and read the story on special Gristle doubleboard. This special paper allows him to apply grey tones to the work by treating the paper with different chemicals to develop tiny black lines printed on the paper. The job is reported to look "fantastic," and Keith Pollard will even get his complete set of pencil box



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inspired by Milton Caniff's early Terry and the Pirates newspaper strip. The story has sequences in China and will feature Caniff-type ally Dragon Ladine and hordes of bad guys.

## marvel moves in on sizzling star wars sensation

Pinzotti has added a Star Wars series to its contents, with Chaykin and Thomas continuing to continue their art and writing duties.

In the regular Star Wars comic, Luke Skywalker and friends begin wandering through space in search of what is soon as the movie adaptation. It is completed, described by one editor as "The Magnificent Seven of space!" Fleisty space opera and adventure will continue in the Lucas tradition, with Chaykin leaning out the book and Frank Springer completing the pencils and inking.

Star Wars and Marvel will also be working together with Sentient Books this November to continue riding the crest of the current space war. The first six Star Wars comic will be

## COMIXSCENE

reprinted in a paperback edition so that serious sci-fi fans won't have to be caught reading comic books.

Dracula goes to Hell in issue 64, according to Mark Wolfman, so that he can finally have it out with Satan concerning just who's the boss. Then issue 65 initiates another year-and-a-half long comic novel with a vampire attack on the United States. Since the book is now 30 months in the air, a large number of guest writers are going to appear to help keep the material fresh and exciting at 50-day intervals. So far, the

has even worked up a story that explains how Carter and Dejah Thoris first met, but straight adaptations of Burroughs' novels are still not planned.

Steve will abandon its juvenile approach somewhere around issue 20, and for a very good reason. Issues 7, 8 and 9 were aimed at younger readers and dropped in sales and frequency (to bi-monthly). Issues 10, 11 and 12 were more adult oriented, better covers, and sales picked up again. Mark wants to continue this adult approach, along with improving the artistic

Wolfman has also managed to get far enough ahead on his own work to be able to do filler stories for other people's books. Almost a dozen such stories have been completed already, ready to drop into various series should the deadline come creep too close any given month. With Jim Sterin, Wolfman has done a Captain America/Spide-Man team-up that can be used for either hero's book. There is also an Avengers story featuring a Captain America/Iron Man, Black Panther team, and a What If? plot posing the question,

which emphasizes humor in a Resurrection plot in which three people explore to a psychiatrist what it's like to know a talking dog.

Finally, Wolfman has done

zest, and featuring dozens of heroes and villains from the 50's. When Wein once again takes over writing the FF, he will have thoroughly supervised the group for a series of single hero character adventures. The Torch will tangle with the Texas Twister for an issue, followed by a two-year story getting the Thing against Diablo and Derkon. Then Sue and the Improbable Man battle the Invincible Man, with Mister Fantastic rounding off the sequence by battling the newly resuscitated Gregory Gideon. All this is building up to



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Wierwolf, Son of Satan, and Topaz have been figured into the Wolfman master battle plan, with more such forgotten horror heroes waiting in the wings.

Another Wolfman epic winds down as John Carter, Warlord of Mars finds his Dejah Thoris and settles various and sundry problems in issue 10. Then the series will begin two and three-part stories concentrating primarily on developing the characters, which up to now have been keeping, punching, stabbing and slashing too much to be understood. Dave Cockrum

look by keeping Intertell and Palmer on the book regularly.

The character of Spider-Man will finally be resolved by her third issue, focusing on her activities as a straight night-prover. Intertell and DeZuniga are the permanent art team for the series, which will take on a macabre visual style, full of dark alley crime-lighting and midnight derring-do. Mary is sure he has finally hit upon the right Spider-Man formula. "He can't be anything at all like Ms. Marvel or any other Marvel heroine."

What If Someone Else Had Become Now? This story is drawn by five artists taking different points of view. John Buscema will present the regular Now in the intro and epilogue, Walt Simonson will do the female Now, Carmine Infantino the black Now (which was the character's original name when Mary proposed the series), Ross Andru the weak Peter Parker-type origin turned Now, and George Perez will illustrate a villainous Now.

Mary has even done a 58-in. Howard the Duck with Carmine,



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issue 190 of the Fantastic Four to allow Len Wein to get back on schedule after three and a half weeks of August convention gossip. Merely a time-filler, this story is a fairly abject effort, recounting highlights from the

issue 200's special Dr. Doom punch-out extravaganza, which will also resolve a number of the personality conflicts between the characters.

There is a good chance that Len may relinquish the Hulk to another writer, only because he feels that the character has gone as far as he can take it. "I've just about run out of ways to get the Hulk in trouble every month, and he really doesn't have that broad a range of character or vocabulary."

This is another matter for Len, however, peeked full of oppor-

COMIC ART!  
MAGAZINE  
ILLUSTRATIONS!  
EDITORIAL  
CARTOONS!  
SYNDICATED  
STRIPS!  
MOVIE  
POSTER ART!  
AND MORE!  
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So you want to collect original art? Look no further! Here is the ultimate collection of artwork for sale, covering the full spectrum of comic pages, newspaper strips, magazine illustrations, pulp and paperback paintings, movie posters and fine art. Literally hundreds of rare and exciting originals are offered in the Cartoonists and Illustrators Portfolio, carefully appraised in terms of price and condition. The Portfolio features the largest selection of art available anywhere, all carefully chosen by art dealer/painter Joe Parente and Stevena. There is even an introductory guide on what to collect when, how and why. The Cartoonists and Illustrators Portfolio is a periodically published illustrated catalog of available art, regularly updated with new material, to let every fan and collector have the opportunity to enjoy the pride of ownership that goes with an original creation. Every type of art and artist will be represented — From comics,

Adams, Frazetta, Kirby, Buscema, Kane, Collins, Smith, Kubert, Romita and all the rest. Covers, stories and exciting pages from Conan, Spider-Man, The Fantastic Four, The Hulk, Captain America, Sgt. Rock, Hogarth, Foster, Raymond, McCay, Casati and others will all be made available, representing the best in newspaper strip art. Fine magazine illustrations will also be available, with works by J.C. Leyendecker, Core Phillips, Charles Bess, Gibson, James Montgomery Flagg and more. The first edition of The Cartoonists and Illustrators Portfolio is available now, so order fast, before the best pieces are sold. Every major artist will be represented at fair prices, with each page and painting illustrated by high quality reproductions wrapped in full-color covers. Once the artwork has been exhausted, the book itself will remain a collector's gallery of beautiful art for just \$3.95 plus .50 postage and handling.

# news/views/reviews from the world of comics

lunkies to play with characters, both good and bad, in an upcoming issue, the Thunder God has a two-part run-in with Strider and Blaster, followed by an issue bringing back the Living Racer in a new and improved form. Then Len plans to begin his three-part tale in which Thor loses his hammer, and Midget finds a new master.

Finally, Len is teaming up with Wolfman to produce a Spider-Man novel for Pocket Books. Basically, Marvel plots and Wein scripts, with both jobs interchangeable. Each agrees that this

in the underground market, Jack Katz' First Kingdom is flourishing, and even finding acceptance in the "straight" book field. Issue 7 has been penciled, and Jack is currently

will be my way of delineating black and white graphic illustration." With luck and determination, Jack will finish the book in time to publish issue 7 this year, and at the current rate of two per year, he will finish the entire 24-book series sometime in 1985.

The success of the First Kingdom is not strictly confined to the underground market either. The first six books of the series will be published by Pocket Books in a special large size "art book" edition. And Katz has already been approached by

Acce's initial print run on the current series of paperbacks was 1,500,000 copies, with readers averaging 200,000 per month. This high turnover activity has been responsible for the agreement between the Cowan authors, and has opened new horizons for future publications. Since Berkeley is printing the original Howard novels virtually intact, this deal will probably not affect their Cowan books, so readers will have an abundance of Barbarians to choose from in the months ahead.

Similarly, The Shadow will be reprinted like all future editions to present the Shadow in a more melodramatic pulp manner. The new logo design was just part of this transition, and more adjustments will be seen in early '78. For one thing, there are now at least three figures to a cover, one of which is a sexy girl being menaced by all manner of bizarre pulp devices. The Shadow will be more directly involved as well, not simply posing dramatically before an unseen menace.

In addition, the first series of 12 Shadow novels is being repackaged as they are reprinted,



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project is intended to be the ultimate Spider-Man story—a blueprint tale that others can use as a "How to Write Spider-Man" guide. Doctor Octopus is the villain of the novel, and is involved with a blackmailing oil company that is threatening the U. S. This could be the first in a series of Marvel novels by Marvel writers. The real problem at this point is how to present the book so that it is recognizable as a new Spider-Man novel without being confused with the Pocket Books comic reprints currently on the stands.

making the job. According to Katz, "It's taken a long time for me to develop my inkling technique, but when I achieve what I know I will achieve, I'll have a technique which will be totally unique and my own."

the film community, where they know how to deal in 800 money, not comic page rates. Though not exactly comics, any news concerning Cowan seems to be of interest to comic fans, particularly when new books and projects are involved.

Acce paperbacks recently reached an agreement with all the Cowan paperback authors for the production of brand-new Cimmerian sagas. Included in this deal are twelve novels, six heavily illustrated novellas and as many as six deluxe large-size paperbacks.

available in multiple editions, but all from the same company. This comes about because of the recent dissolution of Pyramid paperbacks and the subsequent name change to Ace Publications. Though this is still essentially the same outfit, a number of staff changes have been made, resulting in a new outlook on The Shadow.

The most immediate impact of this new editorial policy can be seen on The Shadow's covers. The new art director has decided that while the first 12 books were dramatic and interesting, he

featuring all-new cover paintings so that the books will have a single unified format when added to the new volumes being printed. Scenario is getting both the old and new covers for The Shadow, and finds that the new approach is a lot of fun and very satisfying, even if it does entail twice as much work twice as often.

Next issue, MEDIAScene will present a special preview of Silver Duster and color magazine projects, and a special feature on Marvel's unpublished Pileover comic.

## FIRST BIG ISSUE

If you're interested in comics, films, music, art, newspaper strips and TV, Fanfare is a slick, new magazine devoted to popular culture. Within its 68 pages will be found a spectrum of entertainment from Wonder Woman to EC Comics to the latest foreign films. Wrapped in dazzling full-color covers, Fanfare 1 features in-depth interviews with Ralph Bakshi and Matt's Al Feldstein. It's superheros of the 60s, Lynda Carter as Wonder Woman, The Gospel of Broom-Hilda, Drugs and the Beatles, Abbott and Costello, and dozens of short, interesting comic and media features. Definitely a mixed bag for comic and film fans, packed with photos and illustrations, Fanfare will reward you of MEDIAScene in magazine form. It's a real bargain at \$2 plus .50 postage. Order yours today!







ask Mike Marvel" was the comic book version of the story itself. Now Hollywood has taken up the slogan, and is busily trying to condense and green the comic material of 17 years, hundreds of inter-related characters, and over 9300 comics into the TV tube.

particularly faithful to the comic, spending a proper amount of time and money trying the essential groundwork for both Spidey and the plot. The story is set in Los Angeles and Hollywood.

The story, written by Avishai Rabinovitch, starts off with action the way Spidey's comic book counterpart does. Peter Parker is in the office of the Daily Bugle, working for a part-time job as a freelance photographer.

When Jameson fires Peter to leave, quickly, and go back to his college studies as a lab technician in a certain radiation research center. The story then unfolds to standard fiction, focusing on crime, criminals, the police and a new kind of hero.

The Mind Studios continue to pay rampant, fervent praise. New Yorkers into tales of crime which are fast-paced. The wave of burglaries rapidly approaches epidemic proportions, with the menace of petty and goodness finally rising on police detective Barker, a Columbia-TV character with a trenchcoat, and clad in his costume. He is the only one who can get the most of the action.

With the stage subtly set, and the characters introduced, the famous wave of spider makes his short but quick appearance, after waiting through a heavily padded and inductive waste, the spider strikes—and history is made!

Spider-Man's mission to save New York turns into a side show as a religious cult, led by a fanatic named Dr. Byron, enters the scene. One of the "Mind Studios" "Hypnotic" puts in an appearance, but whenever the action falls, a stand-by squad of freshly mailed vigilantes rapidly approaches to put out of the shadows and combat Spidey for no justifiable reason.

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After a token police investigation, Peter goes home to mull over his new-found powers. The entire catalog of spider skills is recounted—strength, wall-

climbing, and a heightened sixth sense—visually accompanied by scenes of the new superhero clambering along the roof and walls of his Aunt May's Victorian-style house.

In an atrocious fancy, and for no particular practical reason, Peter decides that the world needs his powers on the side of the law, and is soon at work creating a suitable costume and inventing numerous new super-powers. His first self-imposed assignment is naturally to track down the Mind Studios, who are still eating away at the core of New York society while mocking the police at every turn. It is at this point that the comic legend begins, and things begin to bog down.

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## MARVEL'S SWINGING TOP-LINER LEADS THE WAY TO TV FAME

### PRIME TIME HEROES PART ONE

curtained. Thankfully, the web-slinger will continue to appear in his red and blue fighting togs, primarily concerned with Peter's health and keeping his shirt clean.

Of course, Barker is in it, too. Nicholas Hammond portrays Peter Parker, and looks very much like the Steve Ditko character. Peter Parker is a shy, nerdy, bookish, and somewhat of a loner. He is a high school senior, and is a member of the "Mind Studios" "Hypnotic" puts in an appearance, but whenever the action falls, a stand-by squad of freshly mailed vigilantes rapidly approaches to put out of the shadows and combat Spidey for no justifiable reason.

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## DISCOUNT POSTER SERVICE








**THE BARX BROS.**

**WHAT HAS SIX LEGS AND QUAX?**



**BARRYMORE DUCK · MARY ASTA**

**THE MALTESE MALLARD**

**GREENSTREAK · TORRE**

Julia Rosner · Donald Fendit · Marjorie Bos

A three-handed pinocchio game with squeaky cards? A shark with a thore throat? Mel Blanc, Clarence Nash and Steve Gerber in a heated conversation? No! It's *The Barx Bros.*, a wacky, new poster from Supergraphics. This giant 20"x28" full-color print painted by George Chasarin, is a coconut classic, and not just a pile of horaeafewthers. As refreshing as a day at the races or a night at the opera, *The Barx Brothers* (no relation to Carl) is a brilliant rendering of the three puddle paddlers caught in the act of plucking a burlesque beauty. Join the distinguished audience (look closely now, and try to

identify them) for just \$3.00 plus .50 postage and handling. Waddle with Barrymore Duck through the twisted alleys of low-play and quick-action in *The Maltese Mallard*, it's a classic movie poster by George Chasarin, 20" x 28" in size, and available for just \$3.00 plus .50 postage. This is the film that clutched audiences by the pinfeathers, and set the pace for hard-boiled-egg tales of deduction. Barrymore leads with his beak, and doesn't mind stepping on a few webbed toes in the search for the mythic black bird. A giant new poster from Supergraphics.



Goss by the name Seaweed Duck. Now full-color, 19" x 24" wicket posters are available, taken from official file readings by ace duck portrait artist Frank Brunner. Be on the lookout for this unsavory individual, and make every effort to apprehend him. *Seaweed Duck* will not be in circulation long, so do your part to shorten his insidious career of crime. Just \$3.00 plus .50.



Anat, the Ducko! Ship aboard with the finest catch ever to the Seven Seal! It's the *DUCKANKEER* and his leafy crew, ready to cast off on a plunder cruise under the grim smile of the jolly Roger Sir Francis Brunner IV has captured his likeness in a full-color 19" x 24" poster that's ready to hang from your highest yardens—yours for just \$3.00 plus .50 postage.



Feline this memorable moment in film history with a feather-stuffing poster of Barrymore Duck, captured forever in all the realistic evil of his infamous 1931 *Unicycle Picture* role, *DRAKULA*, directed in atmospheric black and white by George Chasarin. The hypnotic eyes, fanged beak and swirling opers cloak that saved the pinfeathers off moviegoers for \$2.00 plus .50.



Wauight! The hard-boiled egg has hatched! Quack quacks with far-out bunny animal forasies, from Cap'n Frank Brunner's sea-larking Duckweaver to Numbus the Rabbit Wonder by Angorse and Lelichu. There's also Quack Deek, more Rabbit Wonder, Chaykin, Scott Shaw, Alac Kupperberg and Dave Stevens. Each issue is just \$1.25 plus .35 postage and handling. Waa!



Howler's speechifier, Steve Gerber, reveals all in this issue of *FOOM MAGAZINE* in a candid, outspoken interview on the hashing of a candidate and his political moaning. In addition, the full contributions of Brunner, Colan, Ploog, Mayerik, Lelichu and others are revealed to the public. The straight, hard-hitting truth for \$1.25 plus .35 postage. *Pewnts, indeed!*

The classic comicbook grotesquerie has managed to smash his way into a slot on prime-time television. One of the most feasible of Marvel's army of superheroes, *The Incredible Hulk*, is yet another in the blitz of live-action specials adapted from comic books for the home television screen. This fall, brought to life by Ken Johnson, who is responsible for Lindsey Wagner's popular *Bionic Woman* series, the incredible Hulk can be seen as a model for Marvel's comic book character adaptations.

The production is relatively fresh-faced. Bill Bixby has the crucial role of Bruce "Buster" Banner, the scientist who unwittingly becomes a green-skinned monolith of muscles and explosive fury.

The vital role of the green golem has now been filled by well-known professional weight-lifter Lou Ferrigno, who has a

about the television Hulk is that the first time he appears on screen is while changing a tire. It seems that Dr. Banner is strangled with a flat tire and out of desperation and frustration brings the Hulk up out of its subconscious. It is this emotion link which differentiates the comic book Hulk with the TV version. As his emotions change, so does the Hulk.

One should realize that the efforts on the part of television producers to bring comic book characters to the screen are not totally unrelated. The Spiderman production was made by a filmmaking unit working at CBS Studio Center in Studio City. The Incredible Hulk was produced on the Universal Studio lot, a few minutes away. Not much of a coincidence, these facts, granted. But both shows are scheduled for screening on CBS in the fall.

And the mass transfer of

**LOOK  
HERE!  
COMES  
THE  
HULK!**

Duck film. It seems that George Lucas expressed interest in working on a version of *Howard The Duck* for television. The idea never really got off the ground. Yet it is always interesting to see how various forms of mass media somehow interlink.

In addition to the projects already mentioned, however, Marvel has also sold the rights to Universal for similar features or series which would star Doctor Strange, Captain America, Ms. Marvel, and possibly use a host of well-known Marvel villains. The superhero boom is on, and Marvel's prize crop of value-cracking contemporary characters will face their toughest battles yet—against a handful of top rated prime time adventures.

Marvel is not the only one with an eye on television. DC has already proven successful with their *Wonder Woman* character on prime-time television. For its

happens that way. When Irvin Allen was still editing his *Twilight Zone* series, were about to put a film on television we had made called *Terror on the 40th Floor*. It was the basically the same story." This same thing might be at work with the decision to produce so many television films featuring superheroes. The actual *Superman* movie is not scheduled for release until mid-1978. It gives television producers more than enough time to create a new genre of heroes adorning the home TV set.

Cent Gough the Barbarian is making his way to the screen. Tentatively directed by John Milus and starring Arnold Schwarzenegger who has signed for five films, Conan could go into production as soon as Milus finishes his latest film, *Big Wednesday*. In classic style, another independent producer is going to scoop this major

super-muscular physique with the proper Hulk look after the green treatment. Curiously, the role had originally been given to Richard Kiel ("Jaws" in the new James Bond flick *The Spy Who Loved Me*). Early test results proved unsatisfactory, probably because Kiel lacked the bulk and raw power appeal. Director Al Meedy scrapped some already scripted footage and put Ferrigno in the purple pants.

According to the project's publicist, Roy Givers, the producers are not certain at this time as to the possibility of *The Incredible Hulk* expanding into two interrelated episodes or remaining as a single, inclusive product.

The plot is far removed from its comic book counterpart. Rather than have the Hulk created as a bi-product of atomic radiation, the TV version is the result of experimentation conducted with adrenalin serum. The Hulk will be transformed from an "atomic Dr. Jekyll and Mr. Hyde" into a chemically induced vision of new humanity. The Hulk has always had the pathos of Robert Louis Stevenson's classic character, but was granted a modern cynicism brought about by the atomic period. The television production has reduced this paradox to an insignificant point.

The initial episode directed by Al Meedy at Universal Studios has the Hulk functioning as an avenging hero. According to Roy Thomas, the strongest link

Marvel superheroes does not stop with the above two mentioned projects. Several other Marvel characters are being readied for filming at this time. Some of the more interesting projects on the schedule for the next couple of months is a proposed sub-marine episode, *The Hulk* as well as another dealing with the Human Torch. Larry Segal is producing the sub-marine episode, the *Hulk* as well as another dealing with the Human Torch. There are more super hero projects planned, but they are extremely tenuous at this time.

One of the more interesting developments was disclosed by Charles Lippincott in relationship to a proposed Howard the



season. CBS picked up the mini-series from ABC and turned it into a full-fledged series.

Lynde Carter is still the exciting reason only for the new CBS show. She's been added to the 1970's. Other interesting projects include Filmmakers' proposed combination live-action and animation version of *Plastic Man*. At this point, only a script exists for the production; the book has been cancelled but will be reinstated if the show actually begins shooting.

All of this has to relate comic book superheroes to a mass audience may be in response to the upcoming *Superman* film. Now in production, Charles Fries, the producer of the *Spiderman* film put it this way: "We will be doing it first. It just

production with a similar vehicle. In this case the film is entitled *Seagen* and is a full-fledged sword and sorcery epic. Exclusive photo coverage on Seagen, Conan and Milton Subotsky's *Thorner* in the upcoming issue of *MEDIASCENE*.

Suffice to say that comic books are finally being taken seriously. The eventual acceptance of a mass level will only increase their viability. When these shows are aired, literally millions of people who never heard of Bruce Banner and the Hulk will be exposed to a host of popular American culture not in imagery and imagination it is only through the efforts of people like Ken Johnson, Charles Fries and others that this particular vision of fantasy will become part of the mass culture.

On a final note, Harlan Ellison is talking over the possibilities of scripting a *Spirit* film for director William Friedkin. With people like Friedkin and George Lucas interested in projects such as this, the possibilities are wide open to give comic books a lasting place in entertainment history. It may sound preposterous, yet it is through projects such as these that the renewed interest flourishes. These efforts may reduce comic books to a formula to be forced fed to a large number of people or it could become a turning point. For the answer one must keep watching the tube. ☼

Carl Meeks



# FINE FANTASTIC VOYAGES!

Philippe Druillet is more than just a comic artist, or even a dream-weaver. He's also an emotionally violent poet, designer and machinist. In his stories, passions erupt, metal screams, color rages and legions of mutated beings meet hostile galaxies. Here are five full-color Druillet books, just imported from France, and packed with devastating visual pyrotechnics.

The 6 Voyages of Lone Sloane is an award-winning odyssey through a tortured mechanistic universe. Désirées is a chronicle of cosmic warfare in a scientific Sodom and Gomorrah. Tregael is a tale of swords and sorcery on a grandly bizarre scale, which combines with its sequel, Urm the Pool, to create an epic, apocalyptic tale of creation, vengeance, and destruction. The Night

is Druillet's penultimate personal concept, pitting thousands of spaceborne cyclists against Cough Heart. These five 9 1/2" x 12 1/2" volumes are hardbound and printed in French, with approximately 70 full-color pages for \$9.50 plus .50 postage each. Easily the most stunning graphic science-fiction series ever published!



THE 1987 FRAZZETTA CALENDAR is now out of print and has become an instant collector's item! Here are a dozen paintings which did not appear in The Fantastic Art of Frazzetta—though some originally saw print as Robert E. Howard and Burroughs' paperback covers, and were afterward repainted by Frazzetta. While they list \$7.50 plus .50 postage.

This is the first and finest of the Frazzetta tomes, out of print for years! We've secured a limited quantity of this publication and are making it available on a first-come, first-served basis. Tarash, David lives and a host of Edgar Rice Burroughs' heroes, villains and beasts are interpreted masterfully by the magic Frazzetta pen. \$2.00 plus .50 postage.

A companion volume, similar in size and format, features a collection of Frazzetta's most difficult to find work—his CONAN sketches. John Carter of Mars illustrations, men's magazine art and obscure record album covers. After these are gone, there will be no more! Order your copy today. \$2.00 plus .50 postage.

For the specialist! Here's a portfolio devoted exclusively to the Frazzetta woman, an unforgettable collection of female with curves in places where most girls DON'T EVEN HAVE PLACES! Full and double page-sized pin-ups make this one of the most unique Frazzetta offerings yet—and are available only in this publication. \$2.50 plus .50 postage.

Roger Dean's Views represents an alternative sanity, which has powerfully conveyed in his conceptions of life, energy, matter, motion and time. The volume is a massive 12" x 12", printed on quality stock, nearly a half inch thick. Every page is alive with vivid color, featuring dozens of full and double page spreads. \$15.00 plus .50 postage.

Eric, Count, James, Hawkmoon, Count Shann and a host of other hyper-fantasy characters have made Michael Moorcock a leading author in the sword & sorcery genre. Now, twelve spectacular scenes of Moorcock magic, mayhem, swordplay, pagentry and baroque dreams have been stylishly interpreted by renowned British fantasy artist Rodney Matthews, and are available on a staggering 18" x 11" calendar titled Michael Moorcock's Wizardry and Wild Romance. This magnificent calendar reproduces all twelve paintings in full-color on quality artboard, mounted on a heavy backing board. As a bonus, there's a current bibliography of Moorcock's writings printed on the back. Envis Michael Moorcock's Wizardry and Wild Romance for just \$9.00 plus .75



# MICHAEL MOORCOCK'S WIZARDRY & WILD ROMANCE

There has always been a close affinity between comics and film. Both media employ the technique of visual storytelling and, accordingly, as both photographically, the other with meticulously rendered drawings. Technology has finally given us enough means to allow marriage to form between pure cinema and pure comics. The result will be seen in Jean De Joux and Elizabeth Saver's upcoming video animation production of *Valleur*, a feature-length film created and written by Philippe Drullet.

De Joux discussed the possibilities of three-dimensional animation with Drullet over two years ago, intrigued with the concept of creating fantastic visual backgrounds for an animated film utilizing a complex electronic videotape mixing system. He named French comic artist and his director up a definitive epic adventure to bring his classic space hero, Lone Sloane, to life. To stimulate the project, Drullet even went so far as to build a one-dimension burst of the globe's variety of facets of those who live in the other "underground."

His script for *Valleur* is both a cosmic opera and a mythological homage. "In those days of Apocrypha, in the midst of the stream of energy and matter, by the whim of the ancient Gods, *Valleur* was born. *Valleur*, the planet of Love, Gold and Blood." This magical word became the dream of the universe, a cosmic goal to be sought by those adventures enough to make the journey. Unfortunately each quest, either as mass crusade or solitary journey, was drowned in rivers of blood. No being was ever to behold this marvelous planet and live. The legend of *Valleur* was eventually lost, only to be rediscovered in another galaxy whose beings were stronger and more determined than ever to find the symbol of love and perfection.

At this point the legend gives way to the facts. Sometime, somewhere in the dark abyss of time, a revolt has begun in outer reaches of the Group 8 and Group 9 galaxies. The Great Official, at the peak of his power, is faced with an eventual overthrow. To appease his minions, the G.O.O. renews the quest for *Valleur*, assigning a secret agent to track down and produce evidence which will eventually lead his subjects to the wondrous planet.

Lone Sloane, a space pirate and champion of the oppressed, incarnates metaphors coming from the deepest regions of space, a void thought to be lifeless and continually a place fit only for fear and terror. His casual investigation leads him to the power struggle being fought by the Great Official. A series of seemingly unrelated events brings the mystery even closer from reality. The galaxy is being invaded by a race of Red Spots (savage, mechanical, anti-life creatures), cosmic ships are being attacked at random, and *Valleur*, sent to discover the secret of *Valleur*, is executed on a remote

planet.

Storie follows that three events revolve around a single notion: his investigations are motivated by the G.O.O. who attempts to stop him before he learns too much. Magicians and demons are brought into the action as Lone Sloane dives closer and closer to the truth. Old passions are rekindled as the G.O. give the agency beauty of his, the actresses, against her past lover Sloane. The music of magic and control are realized.

First the answer, video animation.

Now the technique. Video

from an imagination that bristles with fantastic images. The question that arises then is how can Jean De Joux and Elizabeth Saver attempt to transfer this powerful graphic artist's work to the screen without compromising his style or visual authority. The answer is simple, but the technology which supplies that answer took De Joux and Saver years to perfect.

First the answer, video animation.

Now the technique. Video

product. Animation techniques that would normally take weeks are accomplished almost instantaneously by the use of the responsive electronic picture insertion system.

What this means in relation to Drullet's graphic unit is simply this: his original drawings can be transferred directly to videotape to serve as backgrounds for the eventual action of the script. Fortunately Jean De Joux is not a designer. He, like Drullet, is a

miniature landscaper through the electronic wizardry of his video animation technique.

What of Drullet's involvement?

Not only will he provide the initial character designs and architecture for *Valleur*, but he will work out of Los Angeles, where the film is to be produced and actually hand paint the sets and draw many of the *Valleur* of the videotape sequences. As Jean De Joux said:

"I am not trying to emulate Drullet's art. For the first time a science fiction fantasy comic strip is coming alive by the magic of 3-D animation on a cinemascopic screen. This technique French artist is one of the most successful graphic artists of Europe. I want to capture his art on film."

To aid De Joux in his work as an animator, Drullet has sculpted a bust of Lone Sloane. It was his first attempt at working with clay. The result was so pleasing that Drullet has consented to do several more of the major characters. This is a personal interpretation of his comic strip characters enables De Joux to completely visualize the facial structure of Lone Sloane from any angle.

As an innovator and director, Jean De Joux is quite capable of producing this type of film. Along with Elizabeth Saver, De Joux won an Emmy nomination for outstanding achievement in children's programming for their video animation work on *He-Man and the Masters of the Universe* version of Peter Pan for NBC's *The Big Bear*. He has worked in the field of animation many years and has also distinguished himself as a cartoonist and humor editor for *Paris Match Magazine*. On the subject of Drullet, this French-American is quite eloquent.

"Seeing Drullet's work is like listening to Pink Floyd, watching Sophia Loren, reading Bill Kennedy or witnessing a Lunar Landing. You're never quite sure, since Drullet, as far as we are concerned, is the master of the universe in the field of comic art. The difference between his work and that of other science fiction artists is immediately apparent: they depict universes, he creates them."

A projected release date for the film has been set for 1979. Most of the postproduction work on the film has been completed. It remains for Jean De Joux to step the miniatures and shoot the actors for the videotaping.

"See Ware and Wierds proved the audience will respond and is ready to deal with subjects such as this. *Valleur* begins where *Sier Wars* leaves off. It is, for all practical purposes, a contemporary *Peter Pan*, but with one more dimension than Disney was offering. Drullet's *Valleur* is an epic, heroic-comic entertainment."

The cinema and the comic book are finally blending into a totally new form, one that is about to be explored by De Joux and Drullet. The possibilities are limitless. Carl Macek

# VALLEUR

LONE SLOANE  
ON SCREEN



## PHILIPPE DRULLET'S COSMIC HERO COMES TO LIFE IN A NEW CINEMATIC EPIC

on an epic scale. Sloane finally reaches the Purple Sea and takes off with the new ship, beautiful boats manned by singing sailors, who greet their fleet of wooden vessels from the sea into orbit space.

It has become apparent that the G.O.O. has constructed this quest for *Valleur* on a dimension Lone Sloane must find the planet of Love, Gold and Blood in order to satisfy the forces of rebellion and his own curiosity. He is unaware that the source of all evil resides in *Valleur*.

Drullet has constructed his film with legends of demons, monsters, giant creatures, toots, magicians, armies and other forms of spaces. His architecture is unique, totally flamboyant and genuinely alive. Even his weaponry is wrought

into a new system patented by Jean De Joux for the recording of "conventional" animation, directly onto videotape, then transferred to film. If necessary, for purposes such as distribution. Those familiar with the sophistication of the video system for creating special visual effects can see the possibilities. The video animation drawings are made according to a storyboard on large drafting film (40mm). This film is loaded on a horizontal electronic film transport placed in front of a color TV camera.

The drawings are then automatically recorded in sequence, one frame at a time, with the use of the CMX editing system on a video disc. With this technique it is easy to combine live action with the recorded animation

visually, flatter than deal with conventional two-dimensional, flat animation. Dr Joux is using Drullet's architecture and landscapes as models for actual three-dimensional construction. He plans to create in miniature scale, fully realized Drullet landscapes complete with exotic buildings and alien forms. This will enable De Joux to go Disney multiple camera one better. Rather than only being able to move across a single plane, De Joux will be able to completely enclose and travel through his sets with a freely moving miniature color TV camera.

He will then combine the videotaped movements of actors functioning as a pilot for the animators to flesh out a the Drullet in perfect scale to the









**A) CONAN** — The spectacle! The seerery! The supernatural! Reproduced actual size (20"x27"), this is Smith's first new visualization of the invincible barbarian, Conan, in years. The print is a major work of art, rich in detail and expressive in technique, for \$3.00 plus .75.

**B) THE GORBLIMEY PRESS CATALOG** is a two-year time capsule portfolio of Barry Smith's published works in 1974 and 1975, most of which are out of print. The book is 8 1/2" x 11" with all plates presented full page size. Smith has included a penetrating 4200 word critique on the progress and purpose of Gorbliney Press. Printed in two colors throughout, the GbP Catalog is \$3.50 plus .35.

**C) WHITHERING** — a breathtakingly realistic black and white print of a demonic deathshad vision. A superior achievement of intricate detail, Whithering is 15" x 20" for \$2.00 plus .50 postage.

**D) THE MOON & STAR BOOK-MARKS** are 2" high, and come in two different sets of five, with color borders. Tuck them in your favorite Conan novel or mat and frame them collectively. Red is a striking savage beauty brandishing sword and spear. Blue is a sequentia midnight dance by a near-naked maiden. Order by color, \$1.50 each, both for \$2.50.

**E) BOOK OF SMOOTHFRACE** — a fascinating conceptual presentation in six colors. The signed and numbered edition is \$12.00 plus \$2.00 postage and insurance. Unsigned is \$6.00 plus .50.

**F) THE ENCHANTMENT** is an unearthly, enigmatic and evocative probe into the universal mystery of reincarnation. The Enchantment is in full color, measures 15"x25", and is the last of a limited signed edition of 1500. \$6.50 plus \$1.00.

**G) PANDORA** steals into the ancient castle's secret room, crowded with bric-a-brac, mystic curios, and the aged, forbidden box. An insatiable curiosity must be satisfied. Smith captures this moment in a full-color print with a wide gold border. 24 1/2" x 24 1/2" in an octagonal format, these are the last of 1500 signed editions, matted flat for \$20.50 plus \$2.00 postage, insurance.

**H) DEVIL'S LAKE** is an exceptionally beautiful and haunting print, in full-color on quality paper. An overpowering 25" x 25", The Devil's Lake is available unsigned for \$5.00 plus .50, or signed and numbered, printed on heavier paper, and matted flat and insured for \$20.00 plus \$2.00.

